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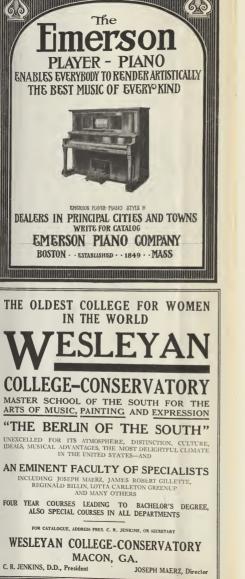
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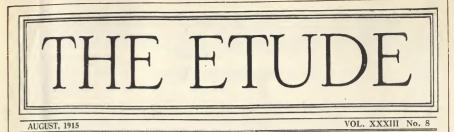
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What the Great War Will Mean to Music in America An Editorial

By John Luther Long

Author of Madame Butterf

Mr. Long was invited to participate in the notable continuous symposium upon "Music a Human Necessity in Modern Life: Not a Needless Accomplishmen," now running in THE FUDE. He has, however, by personal preference chosen to write upon the above subject and the result is a most excellent diversion of a very timely topic. The editor of THE FUIDE glady weakomes to distinguished an American author to this paper for this issue. Mr. Long's comments upon this great turning point in civilization deserve your most serious attention.

I THINK there is no doubt that, after the present European war, letters follows every great war in the countries between which it is the home of the arts will gradually center in America. waged.

The artistic countries of Europe will have-indeed, now have !-destroyed or crippled the young, who might naturally be looked to for progression in art, and will have left behind but cripples and elderly men, their poor and troubled women. From these the next generation must be born! Can any one doubt that it will be far below the standard of the one now being destroyed?

There never was, there never will be again, a war so utterly without "glory." It has been simply a tour of destruction without result. History will glorify not a thing in it.

There have been wars of high patriotism, where a sublime principle has been fought for, where a people have protected their firesides against odds at enormous sacrifices, where they have defended their frontiers, their wives and children against brutal invaders. Some inspiration from such wars has passed into history and story and has found its way into art. But, in this wanton butchery, if we leave out unfortunate Belgium and Poland, there is neither patriotism nor principle, only sordid ambition, horror and "fearfulness." One is glad when one has scanned rapidly the headlines of his newspaper and has passed to something else. There is no inspiration in it-only horror. I believe that literature and art will not only let it alone but will fly high of it and its consequences. It is for the "yellow" press and the "correspondents."

Art does not flourish where the people arc bound to the soil and the shop, and where the mere maintenance of life is the occupation. There must be leisure for contemplation, the cultivation of atmothe artist's imaginings. Well, Europe is a shambles now, and will bc a vast burying place at the end. Before the artist will be always wives and mothers, old men, and ever the cripples. With these before him, within him, without-everywhere-what will the artist think of? War! And no one will listen when he writes or sings. Already we have grown sick to death of this carnival of blood and inner pages

tators, history is emphatic in teaching that poverty in art and dispersed of all the arts, will feel the impulse first!

Moreover, the eight countries now at war, and the three or four more which are likely to go to war, will have all and more than they can possibly attend to in repairing their material resources and providing for the payment of the frightful sums now being spent for murder and munitions to accomplish it.

From such soil, such environment, they who may still be left to practice the artistic professions will hide their faces and depart. And where shall they go from these vast, shell-ridden graveyards if not to America? For here shall be peace, plenty and friendliness.

And we shall have our own art and artists, as we have had them for many years. But our people will "discover" them now, that Europe will have ceased, in very shame, its loud-voiced boast of culture.

And will America assimilate its opportunities? Undoubtedly, Everything is here and ready. And this is especially true of music. We are equipped. Composers are here, librettists are here, themes are here, atmosphere and color are here, and the musicians and orchestras to interpret them-all are here! Besides, we are hampered by no traditions as to form in art. We shall produce something newas we have always done with what we have undertaken. There will be freshness and virility in our art. There will be the joy of youth and life lived at high altitudes. There will be that thing in our music which Europeans find in our atmosphere-something brilliant and stimulating.

Do these things seem a bit wild? Wait and see. We Americans have always taken hold in this way. I am glad of that. I hope we sphere, the wooing of inspiration, and then for the creative part of always will. We "go at it." Not always with discretion, but with that which, somehow, lands!

We must, we will, acquire the habit of making art here, instead ruined cities, broken fortifications, the mounds of the dead, mourning of buying it ready made from Europe. Indeed, we must, we will, acquire the habit of sending the art we have made to the countries which have been making it for us. "Made in America" will presently be a better trade-mark than "made in Europe" even for those of us who have held that anything from Europe was better than anything destruction. Even respectable newspapers have relegated it to their from America, simply because it was from Europe. You will see America, presently, achieve "power" in art as it has achieved power Notwithstanding the mad theories of some European commen- in more material things. And music, the most facile, the most widely

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Doing Away with the Useless in Piano Plaving

By Hazel Victoria Goodwin

Away off, near Ghazipur, India, where the rose damascena is grown, one of the industries is that of extracting essential oils or attars. Two hundred thousand roses yield but the value of one rupee (about thirty-four cents) in the pure essence. The main value of the rose constitutes but an infinitesimal portion of the flower. The fine odor is contained in tiny globules called "odor buds," on tips of microscopic hairs that feather the surface of the petals. All the rest of the blossom is worthless in this respect. It is cast aside when the separation is complete.

The process of obtaining attar from roses is analogous to that of obliterating the useless in piano playing so as to acquire an efficient piano technic Useless muscular contractions creep in unnoticed. They are as plentiful as weeds in an untended garden, and as persistent. And there are myriads of them so tiny that it takes the most careful scrutiny to detect them. In order to discover most of them, we must, as it were, magnify the hand. Its image must be thrown upon the screen, of the mind greatly enlarged that every minute movement on the part of even the smallest section of the finger may stand out boldly; that, therefore every movement may be directed with precision and economy. For illustration let us take a scale run. If one is a novice there will be such superfluous motions as the straightening out of the fingers when in raised position, undue rotation of the hand, or undirected lunges of the elbow and arm.

Well Directed Movements

Let us find out the necessary or directed movements. Then we shall start to clear away the undirected, useless ones. Place the fingers of the right hand over the keys C, D, E, F and G. Be sure that the fingers hang perfectly free from the knuckle joints. They are none too relaxed when they feel the throbbing of the pulse. Now see to the distance between each finger tip and its key, for as it requires a different combination of muscles to strike from a position a quarter of an inch above the key than from an eighth of an inch or a half inch, we must, first of all, decide upon the height from which we wish the fingers to strike. As it desirable to minimize expenditure of time, let us decide upon the smallest distance the finger can maintain above its key without actually touching it ("Why not let it touch?" To give the finger self-reliance; to make it necessary that the finger support its own weight the better to acquire perfect control.) We are safe, then, in adopting the smallest distance that the average person is capable of estimating without the use of instruments, namely, an eighth of an inch. Now with the hand in a position that allows of this arrangement, we find out readily the one move necessary to produce the tone, and the one other move needed to release it

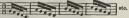
Let us start to play the little exercise C, D, E, F, G, F, E, D, C, D, E, F, etc. Allowing each finger to assume its proper distance above the middle of its proper key. strike the thumb with an unhampered downstroke. What happens but that the second, third, fourth and fifth fly upward uniformly. Readjust them and strike with the second. But asain we are all awry. This time the thumb has probably moved uneasily to the left, while the third is viewing its key from an entire quarter of an inch or more above it, and as we persuade these back to position the fourth takes the opportunity of stretching out to witness the regulation jig the fifth has just finished.

Nerve Discipline

Such, then, are the movements that cause the troublc, and having discovered their presence, we proceed to eliminate them or to begin to do so, for after some minutes spent in thus trying (the number of minutes depends upon the individual) one feels irritated, or nervously agitated. Extending this rigid watchfulness over the fingers involves the taxing seeing to it that their tips deviate in no way from their position a frac tion of an inch above the keys they are to strike, and all the while taking care that there creeps in no condition but a relaxed one, has been taxing. For an undeveloped sense, a kind of consciousness in the finger nerve-ends, has been started toward its development. But we shall find that, by devoting a few minutes each day to this discipline, the amount of exhaustion will

After a week or so has passed we are ready for such exercises as the following:





Like all such exercises, this example is but the root of a more or less extensive system of many exercises. First of all, let the scale step between each finger become a chromatic half-step. In this form of the exercise, the hand progresses up or down the keyboard. first in half-steps; and secondly, in whole steps.

A second variation upon the exercise retains the scale-step between the first and second finger, changing the remaining scale-steps to half-steps. A third variation retains the scale-step between the second and third fingers; a fourth between the third and fourth. and so forth.

Other variations alternate whole with half-steps: steps-and-a-half with half-steps: steps-and-a-half with whole steps; two whole steps with each of the others; and then follow almost endless arrangements of half, whole and greater steps.

In the first exercise the hand did not progress up wards or downwards. There each finger played the same key throughout.

Here each finger plays the same key but once, so there is one more necessary finger movement-that sidewise movement which takes the finger-tip from a position above one key to a position above another. And here may be inserted a regulation. As soon as the finger has released its key it must be prepared above the key it is to strike next. The hand adjusts itself to suit.

Some persons there are who have experienced the thrill of discovery-discovery of lands, discovery of laws, discovery of power. The latter is in store for you-a sudden consciousness of ability; a new sense of readiness, eagerness and power. When it comes (for come it will, whether two months or one month or a week later) you shall judge whether, for the few minutes daily spent in the concentrated application above prescribed, it has not paid a hundred fold.

How to Get Established in a New Town

By Edwin H. Pierce

THERE comes a time in nearly every music teacher's experience when he considers the matter of trying his fortune in a new field. In a matter of so much importance, there are many things to be thought of-the social and financial conditions of the proposed location. the amount of competition, the prevalent interest in music (or the lack of the same), the price of lessons. In general, competition of other teachers is not nearly so formidable an obstacle as public indifference toward the art of music, for until the competition has become excessive beyond all reason, every energetic and capable teacher will, in a large measure, create his own field of natronage

Locating a Studio

Just as in every city, some one locality will seem to be specially thick with doctors, another with the automobile trade, another with theaters, etc., so there will often be found some street or block in which music teachers are numerous. If our new-comer is a person already high up in his procession, and able to mpare favorably in every way with the best of those already on the ground, he will find it an advantage, usually, to secure a location right in the midst of the strongest competition. On the other hand, if he is a person of respectable, but possibly less brilliant, attainments, well-fitted to be a reliable "family music teacher," then he may find it of more advantage to settle in some other quarter of the city, and develop an independent local patronage.

Limited Value of Advertising

A small card in the local papers, worded in a modest and dignified manner, is an almost indispensable aid at the start, but one should not expect too much from it. It is very seldom that any desirable pupils are secured merely through advertising, and this is still true, even if one goes to great expense in the matter. Neverthe- J. M.

decrease, while the amount of finger control will grow. less, the card is valuable in order that those who have made your acquaintance may realize that you are in the musical profession, and that they may be conveniently reminded of your address. This is of more importance than one would naturally think.

Personal Acquaintance the Chief Asset

Appearance in concerts and recitals is excellent as a means of advertising. So is good work done in one's position as organist, choir singer, orchestral player, or the like, but the most effective of all, is personal acquaintance, or the recommendation of friends and

(Superior even to this, is the recommendation of successful pupils, but this implies long residence and work in one location, and we are at present discussing only the matter of making a start.)

One should seek the acquaintance and friendship of whatever musical amateurs there may be, who appear be active and enthusiastic for the art. The friendship of musicians whose specialty is other than one's own, and who thus do not come into direct competition, is often of very great value, and should not be neglected. is perfectly proper for a new-comer to call and introduce himself courteously to such. If a piano teacher can secure the co-operation of a vocal teacher, a violinist, or a 'cellist, in the giving of recitals, it will be to mutual advantage.

Avoid Frequent Change of Location

When all is said and done, the starting in a new city, though often of ultimate advantage, cannot fail to be expensive and in some measure a risk. It is usually best, when possible, to remain for many years in the same place, and to that end, one should do the best and most conscientious work with each and every pupil, avoid as far as may be, all misunderstandings and quarrels, and year after year endeavor to extend his field of patronage by all legitimate means.

Are Teachers Careless in Details?

TEACHERS are always preaching the necessity for carefulness to their pupils and yet it sometimes seems though they might be very much more careful in their own acuteness in observing little things. Ears open, eyes open, mind alert, the careful teacher photo graphs details accurately. This becomes habitual and pleasurable. However, many do not do this as is shown by the manner in which certain pieces are ordered in large music stores. The following amusing titles are authentic and typical. The first column gives the name as ordered and the second the right name

PIECE ORDERED.	RIGHT NAME.
oux Boys	Sous Bois
xed Claver	Bach's Clavichord
lianna	In the Arena
rbara Savil	Barber of Seville
eak Moon	Widmung
a Garden	Enoch Arden
man Rest	Humoresque

Bo

Inc

Bar We

In

Hu

Easy Scale Memorizing

IF the following scheme is carried out any one that is familiar with the piano keyboard can learn all the scales in a comparatively short time.

On a piece of paper write out the scale to be studied thus:

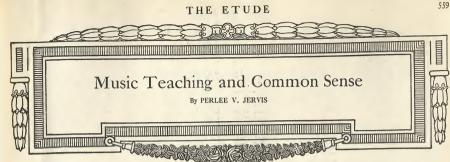
1	2	3	1	2	3	4	1	2	3	1	2	3	4	5
С	D	E	F	G	A	в	C	D	E	F	G	-	в	C
5	4	3	2	1	3	2	1	4	3	2	1	3	2	1

This represents the C major scale of two octaves. The letters are the notes (keys). The figures at the top represent the fingering of the right hand, at the bottom of the left hand. The minor scale is then written out in similar fashion.

	1	2	3	1	2	3	4		4		2	1	3	15	1
	A	в	с	D	E	₿F	#G	A	ŧG	۹F	E	D	C	B	A
L	5	4	3	2	1	3	2	1	2	3	1	2	3	4	5

First. Scale practice every day is desirable because scales promote correct fingering. Second. Scales develop quickness of finger action

(velocity) Third. Scales strengthen and equalize the fingers .-



MUSIC pupils may be divided into three classes: (a) Those who study for the profession.

(b) Those who study through love of music, for the pleasure they hope to obtain from it, and (c) Those who study because their parents oblige

them to. Many teachers-particularly if they exploit a "method"-treat all these classes in exactly the same manner. Beginning with five-finger exercises, the pupil is led through scales, arpeggios, etc., to Czerny. Clementi, or Cramer études, varied with Bach Inventions. This is known as a "course in music" although it is hard to say just why, as no real music appears in it at all. For a professional student this course may be well enough, but why should it be forced upon the average pupil who longs for music? The thousands of pianistic wrecks that strew the land bear eloquent testimony to the fact that such a course is not fruitful in results. It is not an exaggeration to say that a large percentage of the pupils who study the piano are unable to play even a simple piece musically. Many of them cannot play pieces at all, for the simple reason that they do not get them. Their teachers are too busy "developing a technic" to bother much about music. Before this technic is developed the pupil who is hungering for music either marries, dies, or gives up in disgust. Toparaphrase Ecclesiastes: "Of the making of many methods there is no end, and much study of

Many Methods

them is weariness of the flesh."

If we examine the various methods, we find that they all consist of a collection of finger exercises, scales, arpeggios, chord and octave forms, all of which have been known to pianists since the world began. As all good teachers agree upon the fundamental principles of piano playing, methods differ only in their treatment of these stock forms. In many cases this treatment is purely applied mechanics-for the development of muscle the gymnasium is to be preferred. One famous method, Dr. Mason's Touch and Technic, gives musical considerations the first place, which is as it should be

A fourteen-inch gun is a magnificent machine, but its effectiveness depends entirely upon the man behind it. Just as truly, the value of any method is determined by the teacher behind it. A good method in the hands of a poor teacher will work harm, while a fine teacher will get great results without the use of any method at all. A cut and dried method is of value chiefly to the man who does not know enough to teach without it. In Chicago packing houses it is said that a pig enters a machine at one end and comes out a sausage at the other. Every pig is accorded the same treatment. and the result never varies. The chief danger of a method lies in the fact that the adherents are sometimes prone to start a pupil at one end, and until he reaches the other there is no release but death or a change of teacher.

The fine teacher, realizing that no two pupils are alike, studies their character, temperament, and individuality, and develops each pupil along lines that harmonize with his mental and musical endowment. In doing this, he selects from any method whatever will best help the pupil at the time-hence it goes without saying, that the teacher of breadth and thorough education must be familiar with all methods.

It will be apparent, then, that the "best method" is a composite, the success of which depends entirely upon

the inspirational power of the educated and cultured

of this fact and without stopping to ascertain how much technical development is possible, many teachers start upon a technical course that is likely to be as successful

The Need for Technic

Now a word regarding technic is indispensable to the pianist. He needs all he can possibly get-and then some. Great technic depends upon something beside hours of practice. There must be a properly, proportioned, loosely knit, and flexible hand that is rarely found in the average pupil. To this must be added a musical temperament-which is also somewhat rare,

teacher who administers it. Such a teacher will frankly

say, "I have no method-only to make people play"-

which is, after all, the thing for which most people

study the piano.



MR. JERVIS AT THE KEYBOARD

Most important of all, there must be great brain power, quickness of mental action, and instantaneous muscular response thereto. The average pupil never possesses this combination of essentials, while many pupils are lacking in every one of them. These pupils have technical limitations beyond which no amount of work will ever carry them. A very conservative estimate will place fifty per cent, of the pupils of the average teacher in this class. These pupils never expect to be professionals. They are studying either because they like music or because their parents oblige them to study. Now these pupils want music, not technic. Regardless

Three can be no doubt that there are trachers who asc-rifler the musical interest of the child to trends; and there trends the musical interest of the child to trends; and there treperty assailing, technic is only useful as a means to an end. No one can hope to become a musicity of noti-here are first scatters who would go so far as to say that technics, exercises might be also doned with profit. Trebu-there are first scatters who would go so far as to say that technics, exercises might be also doned with profit. The best provides meaning and the first means to the whom assair are locking in beir preponse to the will. Mr who as a single price are store as the start of starts is added to start and the start of the start of starts is added to start and the start of starts of the starts of the start of the starts of the start of starts of the starts of the starts of the start of starts of the starts of the starts of the start of starts of the starts is added to be starts of the start of the starts in the starts of the star

as the effort to extract sunshine from cucumbers. Now the average pupil, owing to our high pressure educational system, finds it difficult to practice an hour

a day-with very many, thirty to forty-five minutes is the maximum. If we fill most of that time with technical study, when is he to study music? It is often said that one cannot do anything with a pupil who can give but thirty minutes daily to piano study. The fact remains, however, that thousands of pupils are taking lessons who cannot practice more, and we have

got to do something with them. It is a condition, not a theory, that confronts us. How shall we meet it? Meeting a Condition

A wide awake teacher in Indiana, in a letter to the writer, puts the whole matter in this common sense way. "I am wondering if, like myself, you became yery much dissatisfied with what you could do with the average pupil who could only practice an hour, or even less, in a day. This is the problem that has nearly driven me to distraction at times. I begrudge so much time spent on technic, for there is so much more to music than mechanical dexterity, although the ----- method certainly can give that if one has the time for it. "Few pupils are ever going very far in their musical study, and I feel that it is a teacher's duty to do all that is possible, in the short time given one, to open up the entire field of music in such a way that the student will be able to go on intelligently by himself afterwards, and will have a real interest in the best literature of the piano. The problem is what to eliminate-what are the essentials "

This is the problem that confronts the teacher to-day. How shall we solve it? Only the teacher who has the courage to break away from tradition can successfully answer the question. From time immemorial the practice of scales, arpeggios, octaves, chords, études, etc., has been considered obligatory if one would play the piano well. Is it necessary? If so, what percentage of the pupils who go through this course are able to play at all, either well or badly? The experience of the writer may throw some light upon this question. For more than twenty years, he has taught in some of the leading metropolitan schools for girls. During this time he has had hundreds of pupils, who have come from every state in the Union. Out of all these pupils he cannot remember ten who could play a piece through. either with or without the music, when they came to him. Many, if not all, of these pupils had spent from one to three years on traditional technical work, yet strange to say, they had no technic, neither could they play music. Of the few that could play at all, some had been practically self-taught, others had been taught by their mothers, while a few had been pupils of some obscure but excellent country teacher. None of them had had any so-called technical training, yet they could play pieces fairly well.

One Way

Now all this may not prove anything, but many years ago it caused the writer to sit up and take notice, and incidentally to do some hard thinking. As a result of this thinking, he reached the conclusion that as the average student is not training for the concert stage, it would be sound common sense to cut out this unnecessary "course," and let him study music, developing the needed technic by means of exercise forms constructed

Musical Tendencies which Must be Observe

By Thomas Tapper

is no étude or technical form that will overcome the difficulties in a passage as quickly as practice on the passage itself. This presupposes that the teacher understands the vital principles of technic and applies them to the piece in hand. In order to solve an arithmetical problem, we are not obliged to recite the multiplication table every day, we simply apply its principles. In a like manner we may solve a technical problem by applying to it the principles of technic. These may be learned as quickly from a piece as from an étude. As there are many short cuts in arithmetic, so there are many in technic if one but knows them

Developing a Love for Good Literature

from passages in the piece that is studied. As there is nothing so like a thing as the thing itself, so there

When we try to develop in our children a love for good literature, we do not begin with Browning, Dante, Carlyle, Homer, or Shakespeare. We take Kingsley's Water Babies, Alice in Wonderland; Hawthorne's Wonder Book; Eugene Field or Stevenson-something that the child mind can grasp and enjoy. The love for reading once developed and wisely guided, grows by what it feeds upon, and with maturity comes a deep love for and appreciation of the masterpieces of literature. The music student, whether young or old, whose taste is to be educated and in whom a love for music is to be developed, is too frequently given "classical music" which, however great in itself, makes no appeal to him. Why not begin with music that gives him real pleasure, music that he can appreciate and understand? There are hundreds of such pieces that are melodically and harmonically heautiful, as well as perfect in form. even though not written by Bach, Beethoven or Brahms, With these as a starting point, he can gradually be led up through Mendelssolin, Schumann, and Chopin, to the giants of music, as his taste matures. This would seem to be common sense; and, as it would arouse intensity of interest, which is vital to successful study, it would be sound psychology.

These ideas are the crystallization of twenty years experience, during which time they have been thoroughly tried out. The results have been uniformly happy and successful in three directions .

FIRST: A more musical technic and musical playing of a higher order have been attained than that which formerly followed the adherence to traditional methods. SECOND: The intensity of interest they developed in the pupil solved the problem of how to induce him to

THIRD: Pupils always had pieces that could be well played for their friends. The consequent satisfaction f parents resulted in a larger class and higher tuition fees for the writer.

Interesting Musical Facts

LISZT did not hear his Todtentanz until fifty-one ears after it was written. Wagner waited fifteen years o hear Lohengrin.

Berlioz informs us that Gluck was the first in France to employ (once only) the bass drum (without cymhals) in the final chorus of Iphigenia in Aulide; the cymbals (without bass drum); and the triangle and tambourin, in the first act of Iphigenia in Tauride. In his Alceste, Gluck also called for the first time for the low C of the bass trombone.

Raff was the teacher and enthusiastic admirer of F. A. MacDowell, Mr. Rupert Hughes tells us that Raff used to lock his gifted American pupil in a room for hours until he had solved "the most appalling musical problems." Later, Raff introduced his erológé to Liszt, who became an enthusiastic admirer MacDowell's compositions and procured him the honor of performing his first plano suitc before the Illaemeine Deutscher Musik Verein, which accorded him a warm reception.

When Manuel Garcia, the elder, left New York for Mexico in 1826, hc discovered on arriving at his destination that the music of the operas he was o produce had all been lost, whereupon he wrote out all the parts of Mozart's Don Giovanni from memory. The "Passion" is properly the recitation of the story

the sufferings and death of Christ as recited during the Holy Weck in the Roman Church. At first only diree priests chanted the service, but in the sixteenth century we find harmonized versions which paved the way for the great St. Matthew Passion of Bach.

ALL music teachers become convinced even after limited experience that for every pupil there is an easiest way both for the acquirement of knowledge and for the expression of power. This way is rarely the same for any two pupils. Given identical opportunities, methods and directions equally gifted pupils become

amazingly different as sums total. What seemed equality in the beginning is found to be like apparently identical apple blossoms; yet we know one will produce a russet and the other a vellow fruit.

Manifestly to teach music to the individual's best advantage, we should be able to perceive what kind of fruit is latent within the blossom and above all we should not try to make the russet apple blossom yield a red fruit. What we must do is to seek ways for the production of the most perfect fruit each after its kind. This article offers a few suggestions not in the slightest degree empirical, but as stimulating positive study and inquiry on the part of teachers which shall reveal facts of real value. One day we may be able to establish some fundamentals of music education that will allow us to build our house upon a rock and not upon the shifting sands of one method for all.

Let it be understood that the aim is to discover the strong individual characteristics; to work with them as positive factors, likewise to discover weaknesses and to strengthen them to whatever extent is possible

We do not store up actual thoughts. What we do is to increase our thought tendency. Thought tendency is probably the one single process that characterizes (the mind in) each of us. It is the individualizing

The mind finds its major functioning tendency along one or more main lines of operation. If the music teacher will make a care ful study of his pupils he will find that they may be classified in many practical ways as to what we shall call "mindedness."

For example, one is found to be distinctly of the tendency to receive impressions through the ear. He is ear minded.

Another is most strongly impressed by outer phenomena through the eyes. He is eye minded.

Here then are two ways of receiving impression's (that is thoughts pressing in); Conversely here is a pupil whose best effort results when the entire muscular and nervous systems are willed into activity. He is motor minded. A second finds the hand to be his best trunk line for despatching his commands and intentions. He is hand minded. Here are two of many possible orders of expression (that is thoughts pressing

A few concrete examples are presented here for the purpose of suggesting to the music teacher to become thoroughly acquainted with the pupil to the end that the thought tendency may be used to his greatest advantage. The desirable end is that he shall be taught in such manner that impressions enter along his best line of communication and that his expressions go out over

CASE No. 1. Boy age 17, unusually gifted as pianist. Technic fluent and permanently established. Has absolute pitch. Hand and ear minded. Disinclined to solute price, ratin and easy makes a statistical property and makes and the sever minder. In these to do gymnastic work. In no sense motor minded, grater degree that he is ever minded. It becomes (That is of the whole body). In writing notes on a question of individual training to augment th massic paper contastly writings of for db. The ever mindeness—that is, if such a thing can be done.

does not distinguish differences where the ear impression is not fixed. Reads slowly at sight. In writing notes is inexact in the effort to locate them on a line or space. Hence not at all eye minded.

In music theory work takes in suggestions by oral instruction, but gets little or no help in attempting to read the same from books. This boy would fail in a written examination whereas he could pass a more severe test and pass it well if it were given him orally. CASE No. 2. A young man of 23. Earns his living by doing stenographic work (typewriting), plays the violin as a pastime and is preparing in some lines of civil service work. His facility in operating a type machine is considerable; that is, he writes rapidly and generally correctly. But a typewritten page as it comes from his hands is seldom satisfactory to his client. It is invariably dirty and its appearance is not attractive for he has no gift of alignment or spacing, and his use of caps is original. But he can tell by the click of the machine where it is out of order. His sense of pitch in violin playing is good, but his interpretation of music sounds just about as his typewritten page looks. He is the least eye minded person of any I have seen. I asked him how he was getting along with his civil service test and he said, "I'll never make it." And of course he will not, because he is not in the slightest degree eve minded; but oral instruction or an oral

and is very fond of trying to play the piano, A good all round athlete; that is, motor minded. Can row a boat, use carpenters' tools, steer an automobile and play ball. Hence hand minded as a whole. But he uses his fingers awkardly. Hence while hand minded, he is not finger minded. Sings fairly well (a motor activity). Has

CASE No. 5. Boy of 18. No music talent. His play-Decidedly hand minded, but should not study music. business in writing as he does not receive impressions a telephone operator.

These few cases indicate tendencies, some positive, some negative. I hope in a succeeding article to present a few others and from them to deduce a few practical principles for the training of our pupils that may make work for them easier and conditions more secure.

Such principles should enable us to discover ways and means for strengthening the minor faculties and fully developing the major. They will shed some light upon such questions as sight reading, music memory as an audible impression or as a mental picture of the printed page. They should further explain "playing by ear." and many similar and familiar operations. The observation has often been made that a talented pianist seldom reads well at sight. This means that the pupil is ear minded and hand (finger) minded to a far greater degree that he is eye minded. It becomes, then, a question of individual training to augment the eye-

Practice Cautions for Zealous Students

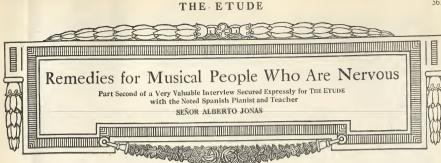
By Alexander Lambert

As soon as you feel the least tired, stop and rest. Finger cramps, sprained wrists, etc., are often the result of carelessness. It suffices to practice a few minutes with a tired wrist to incapacitate you from using your arm for weeks. Learn from the beginning to listen to yourself. This

s too often overlooked. Listen to yourself as though you were listening to another. You will thus avoid many faults

Take care while practicing that your arm and wrist feel perfectly easy. As soon as you feel it stiffening a sign that you are not practicing properly. Practice with as much strength as you can with a loose wrist.

Always sit straight, with the shoulders thrown well back, and far enough away from the piano to be able to move your arms with perfect freedom. Do not endeavor to practice with expression before having mastered your piece technically,



Practical Technical Advice on Nervousness

"Viewed from the practical, that is the physiological or technical standpoint, the nervousness of the pianist occurs mostly in the changes of the hand position at the keyboard. The more skips there are in a composition, the greater is his fear of missing notes. He has therefore to learn by painstaking exercise to control himself more and more carefully when changes of position occur. On the other hand 'too much care will kill a cat' and he must acquire the necessary abandon and confidence in himself and attain the desired accuracy without seeming concerned about it.

"How closely nervousness is connected with fear must be evident to anyone who has observed closely. Every soldier who goes into battle for the first time is afraid. If he manages to stick to his post while the bullets whiz past his head it is because disobedience or retreat would bring him death with equal certainty. It is only after repeated experiences that the soldier learns to keep cool while danger surrounds him on all sides. In the same manner it takes repeated experiences for the performer on the concert stage to master the courage which makes him oblivious of the audience.

"Do not minimize that matter of courage. Were I to epitomize every conceivable requisite of good nerve control, whether intellectual, physical or moral I would choose that word courage as embodying them all. It takes courage at all times to make the nerves subservient to the will, courage to regulate one's life habits, courage to be oneself when in the presence of others, courage to entertain one's own artistic convictionscourage, COURAGE, COURAGE.

Sensible Remedies for Nervousness

"Let us consider for a few moments some of the sensible things which may be done to remedy some states of nervous trouble. Of course no one must suppose that there could be anything written in an article of this kind that would supply the assistance which only a trained physician can give in advanced cases of nervous breakdown However. I am certain that there are a number of simple things which may be controlled and which will unquestionably help the musician, teacher, and student if a little patience and persistence is employed to pursue these cures.

"First of all the nervous musicians should remember as we have previously said that nervousness is often largely a matter of pose and self consciousness. Like the child who cries only when some one is around, many people have nerves which are for exhibition purposes solely. Their manifestations of nervousness are really nothing more than appeals for sympathy. What is this but a mental angle, a wrong way of looking at things? Get out of it. Fight it. Be sincere and genuine and you will realize that the world is not going to stand or fall because of the manner in which you play a certain piece. When a man looks for sympathy what he needs most of the time is a good kick. Those who deserve sympathy get it without begging for it.

"It would be a splendid thing if some of the nervous music teachers, or rather those who think they are nervous, should read Molière's delightful satirical comedy Le Malade, Imaginaire, The imaginary sick man simply does not want to be cured and it is not difficult to see how the tired teacher could take some very slight nervous disturbance and nurse it into a genuine case of neurasthenia

Right Living for Music Workers

"We are living in an age when there is a colossal appeal for higher and higher efficiency. The so-called efficiency expert places first of all good bodily health. Like the mighty armies that are now struggling in Europe the fight in our daily life becomes more and more severe. Standards of musicianship constantly ascend so that one simply must possess good nerves to keep 'in the swim.' Here are a few of the essentials which in my opinion lead to good nerves.

1. Good healthy, simple food cooked without unnecessary strong spices, eaten at leisure amid congenial surroundings and with an untroubled mind, not swallowed down in haste, with the mind worried by the care of the day. Food, of course, is assimilated in the stomach but when one realizes how much the mind affects the circulation of the blood and the administration of the gastric juices in the stomach, one perceives how important the right mental condition during meals really is.

Abstinence from strong stimulants. If you have any doubt upon this subject, get almost any book on nerves and you will find that the evidence is uncompromisingly against the abuse of alcohol, or in fact any drug destined to affect the nerves. An exception might in some cases be made of well brewed beer or good wine, partaken of in moderation. Good moral habits. It need hardly be emphasized

that immorality of any sort will in time undermine the strongest nervous system. It is the surest, quickest, deadliest, enemy of good nerves. 4. Plenty of work, physical and mental, done with

Exercise in the open air, not occasionally but every

day. Deep breathing, when in the open air, done every day

6. In so far as possible, consistently early hours of retirement

7. Sensible regulation of the day's work. Don't practice four hours one day and one-half an hour the next. If nerves are not helped by pose they are helped by poise. Think a little-is this the wise thing or is it a foolish thing? Your intellect was given you to guide you. Don't rush from a hurried lunch to a game of lawn tennis or a moving picture show. See that intervals of repose come between your intervals of energy. Attend to this for a few months and you will surely note a difference in your nervous condition. 8. Freedom from worry. Get rid of the idea or the habit of worrying, else all remedies for nerve better-ment will fail. Musicians, perhaps through too much confinement and long sedentary labor, are prone to worry about things of very little real consequence. Here again is the magnification of self. Just jot down somewhere the fact that you and all of your petty troubles will be out of the way only a very few years hence. This is a world of trouble or a world of joy pretty much as you choose to look at it. I do not mean with this to advocate callousness or indifference to the real issues of life. What I mean is that most of our worry is misplaced. As for real causes for grief, these will be dealt with according to our greater or lesser strength of mind and of purpose and to the stoutness and faith of our heart. No advice can be given here. Shakespeare has said it: "Everyone can master a grief but he that has it." 9. Method and calm deliberation as to the distribu-

tion of your work and the disposing of the many valuable. It is especially useful for pianists,

things that have to be done daily: letter writing, telephone calls, visits, etc., etc., If you find yourself confronted with a number of things to do, do not fret, but just take hold of the very first at hand and dispose of it calmly and with care. 10. Get joy out of your work.

The Habit of Nerve Control

"I am of the opinion that by practice one can develop habits of nerve control that are in themselves remedial For years many musicians have retained that absurd idea that fighting and fussing and blustering was temperament and they have actually cultivated it. No wonder they are nervous. Unless they first of all cultivate the habit of repose they will continue to be pervous for the rest of their lives. They seem to develop a kind of artificial eagerness to get things done before they can possibly be done. If you are in a train, remember that you will not get to your destination until the train gets there. As a well known German author has said, 'Don't travel with your train. your auto, or the street-car; let them carry you.' Do not strive mentally or nervously to push the car forward with every turn of the wheel. This impatience is the juggernaut which grinds down more nervous systems than almost anything else excepting drugs. Sit down at the keyboard with the spirit of impatience in your mind and everything you play will be marked w nervous flurry

"Do you realize that nerves may be disciplined into behavior almost as naughty children are disciplined? If you set out to do something and forget what it was that you wanted to do before you have accomplished it if you drop or fumble everything you take hold of, if you do not seem to be able to 'hit a right note' when playing, remember the trouble is not in your hands or arms but in your head in your metal poise. The median, radial, ulnar and musculospiral nerves control the muscles of fingers, hands and arms. But the nucleus of all these nerves is situated in the cortex. in the head, whence are issued the orders that se these nerves in motion. Ouiet your mental self gain command of it and watch the immediate change in the greater quiet and certainty of your motions. At one time I was exceedingly nervous and this in fact was what set me to work studying the condition. I went to a noted Berlin specialist and he enjoined me to hold out my hand with the palm downward. Of course there was a nervous trembling so characteristic and so annoying. 'Now,' he said, 'hold the hand in front of the body, the arm not at full length but slightly bent, with the fingers not quite stretched out straight. Now continue gazing at your fingers and soothe by thought until the relaxed hand ceases to tremble.' The thought indeed seemed to soothe the nerves and after a little time spent in gazing the condition was much bettered. After this he had me turn the palm downward and repeat the exercise. The simple turn of the hand resulted in producing the trembling again but with the treatment of fixing the eyes and concentrating the attention upon the hand I soon found that it became quite calm. I practiced this exercise several times each day for many weeks with the result that my nerve control was so much improved that my hand stopped shaking and trembling entirely. Since then my nerves have become exceedingly strong and quite subservient to my will. This is a form of cure with which very few people are familiar and I consider it extremely

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test would, no doubt, pass him. Case No. 4. Man of 30. Loves music, owns a violin

never learned to read notes and he is not eye minded.

ing gives actual offense. for he intrudes wrong notes without any distress to himself. Receives oral instruction with the greatest difficulty. His greatest joy in music seems to be to write it on music paper. This he does in the most elaborate and florid manner, so that a page coming from his hand is a work of art, but the music of which the page consists is as riotous in meaning as a futurist's program to a conservative critic. Would make, an excellent music engraver or sign painter. He will have to receive all directions for quickly or accurately by ear. He would be a failure as

A Friendly Letter from the Music Muse

Suitable for Reading at Music Clubs of Little Folks

DEAR LITTLE MUSIC-LOVERS :-Here I am back again from my yearly tour of inspec tion; it has impressed me at the lessons to which I have been invited that the teacher and not the pupil is doing the work. If you could only see them as I do, sitting there, strained and eager, pointing here and there, correcting this and that, counting aloud and beating time while they call attention to this dot and that rest. Where are you when they say, "See, here is a crescendo, and dou't forget the 'ritard; and you must place your third finger on C?"

"Oh!" you say, "I am taking my music lesson." Well, you are not, not at all, so far as I can see, for she, your teacher, is not only giving it but taking it as well -dear me-did it ever occur to you that she is working twice as hard as you are?

This was so very, very amusing that I made an elaborate note of it in my diary. "America. Majority of teachers give and take the lesson. Pupils strike

During the last week of my stay I visited a studio where the teacher was doing things differently, so it appeared to my companion; but to me it was an old story, for I know all the highways and byways of

It has impressed me in my journeyings from country to country that American children fall easily into the habit of having others work for them. Mamma shields them, papa excuses them, auntie says "poor little dears" and uncle remarks, "that there is plenty of time for music" and teacher works to amuse, entertain and enthuse them. Now this particular teacher to whom I refer was letting the little music-lover do all the

Lack of Care in Reading Music

work.

One thing in particular interested me because I am so much annoved by it-especially here in your beloved America-and that is lack of care in reading music You have no idea what tortures I suffer when you play over rests, forget dots and play tied notes. Then it is, my dear little friends, that I have to restrain my anger, otherwise you would be swept out of the studio in a storm of rage. Nothing is so unforgivable as miserable reading. When you stumble and bungle along often say, "This child would not come here with dirty hands and face, why then does she come with dirty sloppy reading?". You say I am severe—but I will not talk longer of myself—only this: Three is no middle road that leads to me, either you know the way or you do not

So the teacher sat there and had Mabel tell her all she knew about her piece. They were near the win-dow, quite a distance from the piano, which was closed, and not a sound was to be heard but their voices. "And now, Mabel, what is the key signature?" asked the teacher quietly. "What is the time signature? and does this piece begin on a strong beat or a weak Mabel appeared alert and eager to answer and one?"

I was surprised when she named the tones and rests in the beginning phrase, and more surprised still when she went to the blackboard and wrote it all out fault-"Here is concentration," I said aloud, and then they both smiled at my ignorance because they had been doing this sort of work for ever so long and I

had not heard of it. During that lesson I did not see the teacher approach the piano. When Mabel went to the instrument the teacher stayed by the window, apparently not hearing. teacher stayed by the window, apparently not hearing, though she was mentally correcting all the errors as I discovered later when she said, "You played over a rest in the tenth measure." I was delighted to see that she did not sit over Mabel with an uplifted pencil, pointing and humming and strumming on the upper end of the piano. To me that would be most confusing and no doubt many pupils suffer by it. One thing I wondered about, so I asked, "Why are the piano pedals wedged?" The teacher smiled and did not answer until Mabel had rolled up her music and gone; then she told me that she had some pupils who could not play unless they were working their who could not play unless they were working their fect up and down as one pumps a reed organ and others who could not play until the "loud pedal" was pushed down and so on. "So I corrected matters a little by suppring the lungs of the pedals. I have the your divises place both feet flatly on the floor is a part of their plano eiquette." I could only laugh

long and heartily at this ruse. I spent a very agreeable day in that studio. Four-

teen pupils passed in and out as I sat there and watched. The piano was closed more than half the time; instead of rushing to the stool the pupils sat at the table near the window. Many of you think that a piano lesson is not a piano lesson unless you strike the keys; remember that key hitting is not always piano playing I noticed another thing about this studio; it bore a certain air, and each lesson proceeded as though it were an affair of state. There was very little sugar-coated technic, very little "you must not" and a great deal of "you can." I noticed, too, that the pupils appeared self-reliant and capable. The lessons did not seem to be practice-periods but real periods of learning. If will count back in your mind I wonder how many lessons of yours have been nothing more than practice period

that for a motto.

preaching, but the lack of straight thinking is so very noticeable among you; please remember that great artists take infinite pains with the simplest problem. Why not try to do the simple things well?

Do not make your music anything less than "an affair of state." There is nothing more beautiful or more worth while,

THE MUSIC MUSE.

Must the Teacher Also be a Fine Pianist?

By E. R. Kroeger

DURING the first three years of a child's practice, a not only because of their knowledge but because they teacher does not need to "play brilliantly." The main could interpret. Other teachers possibly would inthings necessary are common sense, good judgment, intelligent preparation of the strength and weakness of the manner of performance. But these men could show the child's nature, a dominating but not domineering personality, combined with a certain amount of experience and a musical nature. Occasionally it is advisable to show the pupil how to do things. But it is most essential to correct faults, to point out the path in which to go, and to infuse in the pupil ambition and a desire to obtain good results. The farther the pupil advances, the more he needs the teacher to show him how to obtain the desired effect. Consequently for an advanced pupil a teacher who is a good pianist is really necessary. Points in touch, shading, technical fluency, expression, etc., must be shown if the pupil is to reach artistic results. Liszt, Bülow, Leschetizky, Kullak, never heard any more about it.-Specially selected and Barth, Diemer, Philipp, Joseffy, Baermann, MacDowell, advanced pupil, while "the experienced teacher who translated from "Portraits et Souvenirs" by CAMHLE Sherwood, Liebling and others have been reckoned as does not pretend to play brilliantly" is unquestionably being the foremost piano teachers of modern times, better suited for teaching pupils in the early grades.

form the student just as well as they in regard to just what they wanted. An advanced pupil who goes abroad for study does not hunt up a teacher who is only a pedagog. He goes to such a man as Leschetizky, Moskowski or Sgambati, because he knows these authorities can play the compositions to be studied with consummate mastery over every detail of technic and style. It is the same with the leading teachers of America. They are, as a rule, fine pianists. They are the heads of our principal conservatories and music schools, or they have large private classes of high-grade students. If they were not artists, they would not occupy the positions they hold, nor would they have so many gifted pupils. The skilled performer minus pedagogical

experience is apt to be better suited for teaching the

"Think straight and you will play straight." Take I do hope I have not fallen into the blunder of ROCKWOOD PHOTO, COPYERS

ANDREW CARNEGIE

CUTENIAT PHOT

EDWARD BOK

PHOTO BY ALLAN COOK

ELDRIDGE R. JOHNSON

PHÔTÒ BY

DR. G. STANI RY HALL

Yours faithfully.

month are the following: EDWARD BOK THOMAS EDISON ANDREW CARNEGIE HON, RICHMOND P. HOBSON RUSSELL H. CONWELL

Among the many Americans foremost in public life who are taking

part in this momentous symposium from month to

DANIEL FROHMAN G. STANLEY HALL

ELDRIDGE R. JOHNSON DAVID STARR JORDAN JOHN LUTHER LONG

Mr. Bok's Contribution Appeared in April, Mr. Carnegie's Contribution in May, Dr. Hall's in June, and Mr. Johnson's in July

A Letter from Dr. Russell H. Conwell

Dr. Convell is one of the most remarkable elergymen that this land of famous ministers has produced. As the pastor of the Baptist Temple, of Philadelphia, as the founder and chief supporter of Temple Environment, and as a lecturer. Dr. Conwell is known from coast to coast. His lecture "Acres of Diamonds" has been given over five thousand times.

NOTWITHSTANDING the fact that as it can be used in the healing of mental music came into the world at the and physical disease and can be made a encouragement of good works is acknowl- which it should accomplish. edged by all, but it has been regarded (The practical uses of music in all forms possible to make it a science.

tion of some great scientific men or women who will get down to the fundamentals of more than a luxury or pastime, inasmuch

creation and has been one of the highest power in awakening patriotism and develand best modes of expression and is a con- oping a love for the good and the true stant inspiration for the uplift of the best which will affect every phase of human that is in mankind, it seems to have re- labor and human aspiration. It is someceived very little of accurate, scientific thing which the poorest and richest alike study. I feel that you are introducing a need. It is something of which there seems new era in the civilization of mankind in to be a plenty; but of which the great your advocacy of a forward movement in majority are deprived; and its management American music. The importance of music too often falls into the hands of the ignoin the formation of character and in the rant or incompetent and fails to do the good

solely as an art and treated as if it was not of Christian civilization deserve the undivided attention of some of the greatest It is my hope that your eloquent appeal | minds as a great factor in human developto the music world may receive the atten- ment. It is both a science and an art. It is a practical necessity and a blessed luxury. All interested in the production of musical composition and give "a reason for | a higher and better civilization will be gratethe faith that is in them;" for music is far | ful to you for your efforts in that behalf.

Yours fraternally,

Reissell H. Conwell

DAVID STARR JORDAN

Phila!



DANIEL FROHMAN

JOHN LUTHER LONG

CHMOND P HOBSON

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"An equally ingenious test of nervousness is to procure a small vial like the old fashioned homeopathic pill bottle and put a little mercury or quicksilver in the bottom. Mercury can be secured at any good drug store. Clasp the vial with the tips of all five fingers and hold it with the top up. If you are in a state of poor nerve control the mercury will dance in the liveliest fashion. If your nerves are fairly well under control the mercury will be calm on the surface. It is extremely unusual ever to see the mercury absolutely calm even in the cases of people with very steady nerves.

A Very Vital Need

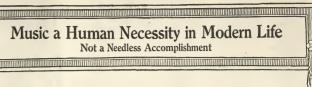
"There is unquestionably a need for more consideration of the subject of nerves upon the part of American musicians. If I have given any advice in the foregoing which may prove advantageous to my American musical friends it will give me great pleasure to know it. My attention has recently been called to a quotation from an article by Dr. Smith Ely Jelliffe, Editor of the Journal of Nervous and Mental Diseases which emphasizes my point. It reads, 'Let it be remembered by the older generations and taught to the younger, that training and economizing of nerve force are vitally important to health and efficiency and that the great workers achieve their ends by that very quality of nervous energy, which if dissipated degenerates into nervousness.'

Saint-Saëns on Gounod's Faust

Faust! culminating point in the work of its composer. The characteristics of the music are too well known to need discussion, but perhaps some memories of its first appearance and subsequent brilliant career are not without interest. . . . Then, after three weeks of supplementary work came the unforgetable "première." As you are probably aware, the success of the work was at first doubtful. Not so, however, with the interpreter of the principal rôle, whose seductive voice, diction and personality conquered all resistance. The work was railed against in the lobbies. "It will not be played fifteen times," announced two leading publishers with a shrug of the shoulders-both ardent champions of the Italian school. "There is no melody in it" declared the sceptics-"only souvenirs reassembled by a musical scholar." It was tiresome, it was long, it was cold. The Garden Scene ought to be cut out as it retarded the action. . . . Oh that Garden of Marguerite, who can do it justice?

Gounod's Triumph

Ten years afterwards, the work definitely accepted, acclaimed abroad, entered triumphantly at the Opera. Would you believe that even yet it had to conquer some resistance? Many believed that the work was too intimate for the great auditorium in the rue Le Peletier; others hoped, if the truth must be told, that it would be overwhelmed, that the instrumentation of Gounod would not "hold" by the side of Meyerbeer's. The contrary was the case; the sweettoned orchestra filled the hall without covering the voices, and the instrumentation of Meyerbeer seems a little strident in comparison. The success of the evening was the ballet. This ballet, a masterpiece of its kind, Gounod almost failed to write. Some months before the production of Faust at the Opera, he sent to me an ambassador in the person of our mutual friend the painter, Emmanuel Jadin, charged with a delicate mission. When about to enter upon the work he was seized with scruples. He was then plunged deep in religious sentiments which did not permit him to undertake a work so essentially profane; he desired me to visit him and discuss the undertaking of the work. My embarrassment may easily be imagined ! I found the master devoutly occupied in a game of cards with an abbe. I placed myself entirely at his disposal, at the same time objecting that introducing the work of another composer into what was essentially his own would not produce a good effect. If I accepted the task he offered me, it would be on the express condition that he should be free at any time to substitute his own music for mine. I never wrote a note, and SAINT-SAËNS.



THE ETUDE



- artes deally in RUSSELL H CONVELL

Why Memorizing Is Always Desirable

By Robert W. Wilkes

First in a Series of Three Articles Designed to Show How Anyone Can Memorize

THERE has been a tendency of late to minimize the importance and advantage of playing music from mem-Certain writers have advocated a return to the old method-still indeed, very prevalent among most amateurs and many professionals-of disregarding memory work altogether and of therefore always playing from the printed page; the reason usually given is that it takes too much time to memorize and that the time spent in such drudgery (?) could be better spent in extending the repertoire. Although it is an incontestable fact that many players expend considerable time on what they think is memorizing, true memorizing is really the quickest and most satisfactory method of learning any piece that presents even moderately difficult technical aspects to the player. The only pieces which it is not preferable to learn by memory are those which can practically be played at sight; in other words, the great majority of pieces are preferably learned by heart.

How Habit Works to Help Us

There are probably few who realize the great force which habit exerts upon each and every one of us. It has been estimated that over 99 per cent. of our daily actions, thoughts and volitions are the expressions of habits which have probably been gradually developing for years and years-many of which, in fact, having had their beginning in our childhood days. Habit is formed by continually doing the same thing in the same way, and at each repetition the habit becomes stronger. It will be readily seen, therefore, that the practicing of a piece of music speedily develops a habit; the habit indeed begins as soon as we have played the first note, because the second time we try to play the piece or any part of it, we naturally tend to play it as we played it at first.

To help us to realize the great force of habit, it will be sufficient to recall the painful efforts we had, as children, to write our names. What work it was! Yet with what wonderful ease and rapidity can we dash off our signature now. It is not even necessary to think of the different letters; we simply desire to write our name and the muscles automatically respond. In somewhat the same fashion can a piece of music be learned. although, as we shall see later, it is not advisable to learn it in that manner. In this method of practiceand this is the method generally followed-the piece is slowly, very slowly, played over first; each note and finger-mark has to be observed and the progress is painfully slow. Very gradually, by dint of many repetitions, the piece can be played faster.

It is important to observe that the piece cannot be played faster because the notes are read appreciably faster, but because the playing of some of the notes has become automatic; the habits formed by the many repetitions have become strong enough for a few of the notes to be played without actually reading them. As the piece is practiced more and more, additional notes are played by habit and consequently fewer notes have to be read. When the piece has been finally learned it will be found that in the difficult parts only one note in a half-dozen or more notes is actually read, the remainder of the notes being played from habit

Another Objection to Playing from Notes

There is also another objection to playing from the printed music: the eyes have to be continually shifted from the printed page to the keyboard; that is, we read the next note or notes and then have to look at the keyboard so that the finger or fingers may play the correct keys. We then look up for the next notes, then down for the corresponding keys and so on till the end of the piece. This objection, of course, does not apply so forcibly to the music which does not require frequent changes of hand position as the fingers in such music can often stretch from one key to the next.

Sometimes pieces learned thus by force of habit can be played without the music, particularly if the player is talented. That is, a few of the notes are really memorized and thus the long chain of habits, which the piece requires, are caught here and there by pegs, as it

were, to keep the line straight. But such dependence upon habit is always bound, sooner or later, to result in disaster.

Playing in Public

Even when the piece can be well played at homeby dint of the innumerable repetitions-in public a certain amount of nervousness, even in the most phlegmatic person, is inevitable. The nervousness causes the muscles to move more or less spasmodically and the passages which ran so smoothly at home often become a mere jumble of sounds in public, even if there is not a complete breakdown. How often one hears the pathetic excuse, "And I played it so well at home, too." In this connection, I might ask, "Why is it that so many players have to go back to the beginning of a piece when they get 'stuck?' If they really know the notes, why don't they go on after playing one or two wrong notes and at least play the next notes correctly?" They have to go back to the beginning or the beginning of each division of the piece because the only notes they have really memorized are the notes in the first measure or in the first measure of each part. The rest of the notes they practically play like a machine, leaving almost everything to habit.

Of course, there are a few, a very few, careful talented players who memorize, let us say, about one note in three or four. Such performers are naturally much less dependent upon habit and are less likely to play wrong notes or to break down. However, there is bound to be a great deal of uncertainty about this playing, due to depending too much upon habit.

A Memory Test

Many performers who play without the music think that they really memorize every note when such is not the case. One sure test is as follows: Take some difficult passage which has to be played with the right hand, and try to play it from memory with the left hand; or, vice versa. The result will often be unpleasantly surprising; we are really astounded at the number of notes we don't know. The supreme test would be to sit down and write the notes away from the

It will also be found that after pieces have been learned principally by habit, constant practice is required to "keep them in shape." And the time for such practice is often not at the disposal of busy teachers and they are forced to practically give up an extensive repertoire after having taken years to acquire it. And what must be said of the average amateur who

should be especially considered as he comprises the great majority of music students?

Must it not seem a great waste of time and money to many a fond parent to find out that after having given John or Mary a good musical education lasting several years that, in a very short while after lessons have been discontinued, their child is totally unable to play any of the nice pieces that have been learned often at great pains, and that generally the sole extent of their child's musical ability is to strum out the latest popular song and dance.

Is there no way in which pieces can be quickly and surely learned by memory, a method by means of which one may play practically as well in public as in the seclusion of the home, which will enable busy teachers and performers, and also the average amateur, to preserve a repertoire of different pieces without a con-stant drudgery of practice? The next article in the series will answer this question.

From the Professor's Standpoint

THE professors, when Wagner's music is played to them, exclaim at once, "What is this? Is it aria or recitative? Is there no cabaletta to it-not even a full close? Why was that discord not prepared; and why does he not resolve it correctly? How dare he indulge in those scandalous and illicit transitions into a key that has not one note in common with the key he has just left? Listen to those false relations! What does he want with six drums and eight horns when Mozart worked miracles with two of each? The man is no musician." The layman neither knows nor cares about any of these things. If Wagner were to turn aside from his straight-forward dramatic purpose to propiiate the professors with correct exercises in sonata form, his music would at once become unintelligible to the sophisticated spectator, upon whom the familiar and dreaded "classical" sensation would descend like the influenza .- GEORGE BERNARD SHAW in The Perfect Wagnerite



RAFAEL JOSEFFY 1852-1915

The Passing of a Great Pianist

RAFAEL JOSEFFY spent twenty-seven years of his life in Europe and thirty-six in America. So long has been his residence in this country and so great has been his influence upon the art of pianoforte playing in the United States that with his passing on June 25th, the sicians of this country felt that they had lost one of their most valued brothers in art.

Joseffy was afflicted with what his friends conceded to be a serious mental condition and a had nervous breakdown about a year or so ago. Mr. James Huneker, who knew the pianist as intimately as any American music-worker, despaired of his life. In fact it was whispered about that Joseffy was no more. Since the he recovered so that he was able to attend to all of his regular professional duties better than he had been able to do so for years. He attributed his recovery to Christian Science. Shortly before his death he was attacked with ptomaine poisoning, from the effects of which he was unable to rally. His vast number of friends and pupils were terribly shocked, as they had hoped that his life might be prolonged for many years of useful work

Rafael Joseffy was born at Hunfalu, Hungary, July 3, 1852. He studied in Budapesth with Brauer, the teacher of Stephen Heller. In 1866 he went to Leipsic where his teachers were Moscheles and Wenzel. In 1868 he became a pupil of Tausig in Berlin, remaining with him for two years. Later he spent two summers with Liszt at Weimar.

He made his debut in Berlin in 1872 and was immediately recognized as a master pianist of great brilliance. He came to the United States in 1879 and since then has made his home in New York in the winter and at Tarrytown on the Hudson in the summer His style was broad and comprehensive, yet his play ing had a certain incisiveness which those who heard will never forget.

In his earlier years he produced some very attractive compositions for the pianoforte. Later in life he virtually retired from the concert platform and devoted his attention to teaching. He was abnormally retiring in his disposition. The late Henry Wolfsohn told the present writer that he had offered Joseffy huge sums for concert tours but that the pianist found concert life severe upon his nerves that he could not be brought to accept. He preferred the smaller income of teacher with its other compensations to the glare of the footlights. Joseffy was sincere in his convictions to the last extreme. He cared absolutely nothing for fame or applause. To him his art was supreme and other things mattered little. America gave him his home and he conferred unmeasured honor upon the whole musical history of his adopted country.



THE ETUDE

Studying Tone Values in Piano Playing

By Constantin von Sternberg

PAINTERS and musicians are frequently helping each other out with their terminologies. Painters speak of "tone, half-tone, of a color keynote, of the rhythm of lines, of symphonies in yellow or some other color, of color values," and so forth; while musicians return the compliment by connecting definite musical ideas with such terms as "shading figuration, melodic curves, tonecolor, and tone-values"-with which latter this discussion is to deal. While all things in nature are akin, it is, no doubt, the close relation between the two sister arts that may have led to this friendly interchange of terms. But this lending and borrowing remains but an ineffectual makeshift for the teacher of either branch unless the student, beside his normal intelligence, can bring to bear upon these terms a natural predisposition-an intuition aided by imagination-to grasp the meaning which they are to convey The student of the art of painting who hears his teacher speak of "tone" and who connects it in his mind with the idea of sound, is hopeless, of course; as hopeless as a music student would be if he attached to "shading" a visual meaning. This intuitive understanding-an integer, no doubt, of the mystery of talent-must be taken for granted to the reader of these lines if this discussion of tone values is not to

Tone Values Not Note Values

fail completely of its purpose.

Tone values must, first of all, not be confounded with note values. These are indicated by specific signs, such as whole, half, quarter, eighth notes, etc., and dots, while tone values cannot be indicated in script or print. If it were possible to do so it would reduce the art of piano playing to the technic of the type-Tone values, like the modulations of an writer. elocutionist's voice, depend in a measure upon individual conception and must, so to speak, be "read between the lines." To elucidate one important phase of this somewhat elusive matter is the purpose of this discussion. Tone value refers to the vibratory intensity of tone and it concerns not any single tone but the relations between the various tones of a melody; relations akin to, if not-as I think-identical with, the various syllables of a spoken sentence. Just what is meant by this kinship or sameness may be illustrated by two monosyllables like "in" and "to;" when using them separately as by saying "he came in to say good-bye" we do not differentiate the tone nearly as much as we do when, combining them, we say "he came into a fortune;" because in the latter case there enters the matter of accent or emphasis. Used separately each syllable stands for itself, so to speak, while in combination one of them is emphasized and the other is not.

This illustration borrowed from speech, is not absolutely precise-comparationis claudum sunt-but it suffices to exemplify that the tonal relations between the two syllables have changed although they were, in both cases and in the same order, parts of a single sentence. If we take, instead of two, a half-dozen syllables in a sentence we shall find that they form themselves into groups and that the speaking voice undergoes a number of changes in each group. Precisely the same should occur in the playing of a melody. For, the intervals and the rhythm of a melody engage only the intellect (and in dancing and marching the motoric nerves) of the auditor; but if the melody is to effect him more deeply; if it is to make a psychic appeal, it must suggest speech; i. e., it must be played with such dynamic variations as the human voice

makes instinctively in reciting a line or a sentence. Let us select a few words : the autumn approaches and fit them to some well known melodic phrase, say, to the opening notes of Chopin's little E flat Nocturne

op. 9, No. 2. Let us now see what should be done The human ear, however, is so constituted that it canand what, alas, only too often is done. The little phrase looks like this:



and yet, it is only when an artist plays it (which he does too seldom) that we hear it thus. The festive amateur and the majority of students play it as if they had to breathe between au and tumn, also between abbroach and es. This rendition, expressed in notation, makes the phrase look like this:

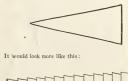


for which it would be difficult to find-even metrically fitting words.

The thinking student would need no more than a comparing of the two foregoing versions and the suggestion which lies in the term sone values to recognize the nature of his errors and the means to correct it. Unfortunately such thinking students, such as need only a hint to set them searching for their errors and how to correct them, are but a small minority. The majority expect a recipe! One that says something like: the first note 5 ounces, the second about 8 and so on. Even if it were possible to contrive such a receipt, it would not lead to an artistic, but to an artificial result. If they wish to play the phrase with human expression they will have to do some thinking. but it may facilitate that laborious process if their attention he called to the nature of

the tone peculiar to the piano. A tone on the piano, as long as the strings keep vibrating, translated into the visual, would look like an overgrown diminuendo sign.

A crescendo upon one tone is not given to the piano, but a crescendo during a succession of tones, if they are not too long. The crescendo-marked here with x1, x2, x3-can be would, visualized, not look like a crescendo sign:



made very convincing by the skillful handling (or shall we say "footling"?) of the pedal. It remains nevertheless a deception, strictly speaking; but then, the occasions are very frequent for the pianist to be a tonal illusionist. And it seems like a piece of justice on the part of the spirit of the divine art that all those instruments which have no need of such illusionizing are unable to render an entire piece of music by themselves, singly-leaving aside the organ, which is another story altogether-while the only instrument capable to present a polyphonous musical work intelligibly all by itself, must often resort to artistic deceptions. This, by the way, answers the question so frequently asked : which is the most difficult instrument? They are all difficult, technically, but the difficulties are different in kind with every instrument. In the rudimentary stage the piano may be said to be easiest, (because the sounds produced upon it in that

this row, especially not if the player possesses some skill in the use of the pedal. The crescendo on the piano belongs to the "artistic deceptions" of the pianist, which are as legitimate in piano playing as perspective and foreshortening are in painting and drawing. Now, if a long tone represents the emphasized syllable in a polysyllabic word, the unemphasized

not perceive the minute diminishing of each tone in

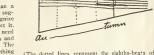
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syllables must adjust themselves to the first one so as follow precisely in that degree of force to which the first one has sunk by the time the sequel was due. Applying this to the word "autumn" selected for our illustration and visualizing the relative strength of the first two notes of our selected Chopin phrase, it would present itself like this:



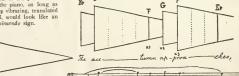
(The dotted lines represent the eighths-beats of the measure.)

to the "hearing eye," like this:









stage are the least excruciating of any instrument) but oh, later on ask Olga Samaroff or Josef

In conclusion just a word as to the accompaniment It must, of course, rest upon a much lower dynamic level than the melody. It may, on this lower level, slightly participate in the changes of tone values made by the melody, but on the whole it must serve as a soft colored harmonic rug upon which the melody, like a languid oriental dancer, enacts its swaying motions.

Strengthening Weak Fingers

By B. H. Wike

THE only way to strengthen the weak fingers is to use them, and use them logically. Quit substituting other fingers for the weak ones, for this in time creates a self-imposed inertness which becomes harder and harder to remove. There is much to favor the method of memorizing a few simple technical studies for careful practice at the piano so that the actions of these weak fingers may be constantly watched until the trouble is so far overcome that no serious handicap may be felt later. Slow trills in various touches and high finger action are beneficial. The presence of weakness is found through the unevenness of rhythm. and this must be watched.

A common weakness exists in the passage of the thumb under the third and fourth fingers, and the rhythm generally gives way to a gap. In many cases the thumb is to blame for this. For this reason, partly, perfect scale playing is very rare except after years of arduous toil. We all know how much the mind can control the accumulation of blood in a certain part, and in a similar way the muscles can receive stimulus through thinking constantly and hopefully It takes time to overcome habits but the time should be employed with one purpose in view-to overcome the defect. This does not for one instant take into consideration what is known as "pure conceit" which is so often a hindrance to success, nor does it mean that every day your practice periods must be drawn out to several hours' duration. These weak fingers will no doubt in time become automatic in action and so at last remove a great barrier in many an aspirant's progress. A great many masters have had this same question to consider, but they took the matter in hand and brought about the results they were seeking. "Omnia vincit labor" (work overcomes all things)

Reasonable exercise is always beneficial for weak fingers, but all should beware of using such means Schumann employed to strengthen one of his fingers, which resulted in his being compelled to give up a concert career.

A technical exercise that is exceedingly good for faulty thumb passage is the playing of the C scale with thumb and second finger, then thumb and third finger, and so on to the fifth. Repeat the scale slowly ten times daily with thumb and fingers, and with both hands separately, then together. When a degree of mastery has been attained take the scale into other keys, but remember that here it will be necessary at ies to use other fingers in meeting sharps and flats. Practice away from the piano can be carried on to a beneficial extent by placing the hand lightly on a bare table. Then raise the weak fingers carefully and slowly as high as possible. A gentle massage of all the muscles of the hand every day will assist in acquiring suppleness and help to build up vitality.

Determination in all these various points can not fail to carry the diligent searcher through the jungle of theories that often beset him in musical work, and so having arrived at the clearing he usually knows by instinct whether it will pay to go farther. To relate a personal experience: I once had this "weak finger" problem to meet. I had good velocity, had little trouble to read well at first sight, and could play many difficult passages fairly well, but still there was a weakness that I could detect in spite of hours of keyboard practice. Then it dawned upon me that it would be well to look into the matter of weakness a little closer. Accordingly, I got a clear visual idea of certain passages I wished to conquer, places where I was unreasonably weak in finger movement. Then while away from the piano at other work I practiced those forms mentally, always thinking clearly about the particular notes each weak finger was to play with the result that I soon acquired the needed

Start Right, to Avoid Waste in Music Study

By Mrs. D. W. Moore

piano lessons for fourteen years. I have worked hard and conscientiously. To-day I feel that my musical education has been almost a total failure. My knowledge has come too late, but there are thousands of people who are beginning the study of music who may be benefited by what I have learned through bitter experience.

I got my piano and took my first music lesson on my tenth birthday. I don't believe a child ever was much more enthusiastic or eager to learn. My parents were not musical. There was not much money to spare, and they reasoned that while I was so young it was useless to hire an expensive teacher to train me in the rudiments of music. So my first enthusiasm was dulled by a young inexperienced teacher who took little interest in her work. I was of a very imaginative, sympathetic nature and early learned to put a great deal of expression and feeling into my playing. I was allowed to slide through with almost no technical instruction whatever. I depended on the "loud" pedal for covering up my mistakes. The only thing that kept my playing from being harsh and "bangy" was the little musical instinct I had.

I was fifteen when I changed music teachers. My new teacher was as strict as my old one had been easy. The first thing she told me was that I had no technical foundation to work on. She kept me workdiscouraged I almost refused to practice. After three months I went back to my old teacher and to my old easy way of deciding for myself what I wanted to play and how to practice.

When I was nineteen I graduated from High School and I was sent to a small school in the middle west that boasted of a good music school in connection. was to try to graduate in music in two years and what work I could in languages and literature. I don't believe any one ever went to a music school much more hadly prepared. I had never had a lesson in harmony or musical history. I had never played in public and as far as technic went, I knew almost

If I had been sent to a good conservatory, I might still have been saved. The professor I signed under was recommended to me as the best in the school. He told me himself that he was a graduate of one of the best conservatories in the country and that he had studied abroad. I found out afterward that his graduation had been twenty-four years before and that he had never had a lesson since, and that he had only been abroad once and then for only three months spent mostly in travel.

It seems to me that there is something almost tragic in a person practicing five and six hours a day with no one to tell her that she is doing it all wrong. I should never have beeen allowed to graduate in two years, but my teacher was willing to rush me as fast as I wanted to go. I skimmed through the required studies with no real knowledge of them whatever, The only technical knowledge that was drilled into me was to raise my fingers high. Because I did not know the right way to play, I lacked self-confidence, and playing in public was almost agony for me. My senior recital was said to be very successful.

The Definition of Music

One hundred master poets set out to tell what music is. Among them

Shakespeare, Goethe, Browning, Dryden-each tried his best. Each told

how music affected him personally. Lo! music affected each great mind

differently. Is not that the best definition of music? The art that above

all others bears an individual, intimate, different message to every soul,

-unless we accept Carlyle's famous line, "A kind of inarticulate, unfathomable

speech which leads us on to the edge of the infinite."

I am twenty-four years old. I have been taking quite what a senior recital should have been. Everything on my program was of a temperamental nature, presenting almost no technical difficulties.

My parents did not want me away from home, so l decided that after a summer's rest I would try to get a class of young students at home. But that summe I studied the theoretical side of music, and by fall knew that I was not fit to teach. I knew nothing of those *mere* rudiments of music, considered so unimportant. I had no idea how to teach a child who was just beginning the study of piano music The musical magazines that I subscribed for were full of allusions to things about which I knew nothing. After two years at home, I went back to the same school for a year's post-graduate work. It was a

young violin teacher who had just entered the faculty who opened my eyes. She and several others of the newer tcachers were fighting the allied forces of the older teachers who were in power and who were blissfully content in their blind ignorance that the profession of piano teaching had advanced a great deal since they had studied many years before.

I do not want to go into the methods of modern piano teaching. After all my years of study, I do not feel myself to be capable. I was never taught to relax -one of the things they now teach mere babies to do before they will let them play a note. When I asked my professor about it, he told me that he had been ing on technical studies only, studies that were, but should not have been, too hard for me. I was so closely to play with the shoulders stiff, the arms held methods, I could go to someone else. The one thing he did teach me, how to raise my fingers high, is not considered by modern teachers nearly so necessary as formerly. The construction of the old-fashioned piano was such that one almost had to strike the note to obtain a tone. But with our new almost perfect instruments one lets the fingers sink into the keys, and the much talked of singing tone is the result. I know how it is obtained in theory, but fourteen years of hard work would have to be unlearned before I could obtain it in practice.

While I was taking post-graduate work another girl came back to study who had graduated in my class. There were tears in her eyes as she told me how discouraged she was. She had to do something to earn her living. She had spent the best years of her life studying music, yet she told me herself that she was utterly ignorant of first essentials of a musical education

The school from which I graduated three years ago is still putting out the same type of students. The older teachers are still in power and the younger teachers with their new methods are giving up the fight for recognition and leaving for other more progress sive schools.

Any one in a small town who can play passably well and can put up a certain amount of bluff, can get at least a few pupils. There are no examinations that a music teacher has to pass. Perhaps this will be changed sometime. If you are a father or mother and want to give your child a scrious musical education, get the best possible teacher to begin with. A good teacher is far more important then than later. Subscribe for the best musical magazines and find out for yourself what your child ought to he learning. See to it that the temperamental and technical sides of your child's from a popular standpoint. I knew that it wasn't musical education are developed equally

John Field and the Centennial of the Nocturne

THE ETUDE

Something About the First Nocturnes and the Interesting Irish Composer who Invented the Form

By W. H. Grattan Flood

No. 1.

[EDITOR'S NOTE.-The following article is part of an intimate picture of Field presented in The London Musical Opinion and Music Trade Review.]

INASMUCH as the year 1914 was the centenary of the nocturne (invented by an Irish composer, John Field), it may be of interest to give a short biography of that remarkable virtuoso, especially as no English memoir is as yet accessible. There are monographs in French, Italian, German and Russian, while the latest memoir is also in German, and was presented as a thesis for the degree of Doctor of Philosophy in the University of Leipzig by Heinrich Dessauer in 1911. Let me at once say that all the existing notices of Field-even Dessauer's book and the notice in the new edition of Grove's Dictionary-contain no hint of his early triumphs in his native city of Dublin as a prodigy pianist. Recent research has unearthed much new material which, as here summarized, will prove useful to the future biographer

of Field. John Field-the son of Robert Field, of Golden Lane, Dublin-was born on July 26, 1782, and was baptized at St. Werburgh's Church on September 30 of the same year. His father had "conformed" to the Protestant Church, owing to the fierce penal laws against Catholics, and had set up a fashionable academy as professor of the violin. He was also ripieno violin in the orchestra of the Theatre Royal, Crow Street, and was one of the original subscribers to the Charitable Musical Society in 1787. The Fields were certainly a musical family, as the grandfather of the inventor of the nocturne was organist in one of the city churches.

A Busy Childhood

At the age of eight years John Field was a good pianist, his studies having been supervised in true Solomon-like fashion by his father and grandfather, and neither of them spared the rod. Indeed, it is alleged that he ran away from home in 1790 in order to avoid the thrashings, but this lacks confirmation One thing is certain, that at the close of the year 1790 (or early in 1791) the precocious child was sent to Tommaso Giordani to receive "finishing lessons," entailing no small financial sacrifice on the Field household. During the year that Field studied with Giordani he gave evidence of becoming a virtuoso on the piano, and his master decided to give the Dublin people an opportunity of hearing the youthful prodigy at a Rotunda concert.

Field's début was at Signor Giordani's First Spiritual Concert at the Rotunda, Dublin, on Saturday, March 24, 1792, the two attractions being Madame Gautherot (the famous lady violinist) and Master Field. The advertisements announced Field as "a child of eight." This was merely a "pious fraud" (not yet unknown in advertising circles), as the boy was close on ten years old; but it is probable that he only looked about eight. The piece selected for his début was "Madame Krumpholt's difficult Pedal Harp Concerto." Giordani gave his second Spiritual Concert on Wednesday, April 4, when Madame Gautherot and Master Field were again the two "stars." Evidently Field must have proved a great success, because in the advertisements he is described as "the much admired Master Field, a youth of eight years of age." At the second concert he performed on the grand pianoforte "a new concerto composed by Signor Giordani." He again appeared at Giordani's third concert on April 14, and his playing elicited the utmost encomiums. In the following year Field took to composing, and his initial effort was an

SAAR

Two other arrangements were made by Field, but Field's efforts in the regions of composition and his nascent powers as a pianist were lost to Dublin in the spring of 1793, when his father-owing to the impoverished condition of the Dublin Theatre Royal-accepted an orchestral engagement at Bath. Two months later the elder Field was offered a post in the Haymarket Theatre Orchestra, and in October of the same year the Field household was transferred to London.

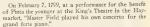
Almost immediately his father apprenticed the boy to Muzio Clementi, who at once recognized Field's genius. The fact of Field pere giving a fee of a hundred guineas to Clementi for the apprenticeship of his son represents a heavy sacrifice, and is distinctly to the credit of Robert Field. As early as 1794 Clementi announced the young Irish lad as his pupil, and we find Field performing a sonata of Clementi at Barthelemon's concert. The fiction of the age was still kept up, and the advertisements described Master Field as "ten years of age

Mr. Arthur F. Hill, F.S.A., has an autograph manuscript of a musical fragment composed by Field in 1794. His first published composition was Del Caro's Hornpipe, with Variations, printed by Broderip in 1797.



arrangement of a characteristic old Irish air, *Go and Shake Yourself* (subsequently published by Clementi & melody of this hormpipe, which remained popular till co., London), the theme of which is herewith given: early Victorian days:





It may be well to note that Field was kept for several years by Clementi as a hack for "showing" his pianos, and one can well imagine the drudgery experienced by such a rising genius, compelled to strum away daily for the delectation of would-be purchasers of pianofortes. Notwithstanding this, Clementi was very proud of his pupil, who not only practiced the pianoforte assiduously, but also studied the violin with G. F. Pinto, who composed a sonata "ascribed to his friend John Field?

On February 20, 1801, Field played at one of the Oratorio Concerts at Covent Garden Theatre, and created quite a furore by the performance of his own concerto, the melody of the rondo being especially admired. He also played a rondo founded on the song, "Since then I'm doomed," which he had composed before leaving Dublin in 1792, as previously alluded to: The firm of Clementi & Co. wrote to Pleyel, of Paris, on December 9, 1801, that they had ready for publication "some very valued manuscripts of Clementi, Dussek, Viotti, Cramer and Field," and the name of the last mentioned is eulogized as being "a pupil of M. Clementi, a very promising genius, and has already become a great favorite in this country both in respect to composition and performance. It is likely you will soon see him in Paris."

The promised visit to Paris of Clementi and his pupil had to be delayed owing to business engagements, and, in the meantime, Clementi published Field's Three Sonatas (in A, Eb and C minor), dedicated to his master. At length-in the early part of August, 1802the two pianists set forth for the French capital. Field's playing of Bach's Fugues and of pieces by Handel and Clementi took Paris by storm, and he obtained a similar triumph at Vienna and Anspruch.

Triumphs in St. Petersburg

Towards the close of the year 1802, Clementi and Field arrived in St. Petersburg, where Clementi-with true commercial instinct-opened a showroom for the sale of pianos, retaining the services of Field to display the instruments to the best advantage. Under date of December 22, Spohr, in his remarkable autobiography, describes his visit to the music showrooms. He waxes enthusiastic over the superb playing of the young Irishman. Poor Field-at that date twenty years of age and still in an Eton suit, which he had much outgrown-a pale, shy individual, unacquainted with any language English ; yet, as Spohr assures us, the moment that he started to play the piano all his gaucheries were ignored and the real artist displayed.

were unanimous in praising his marvelous playing

As is well known, Field did not think very highly of

Chopin, whose music he declared to be "un talent de chambre de malade." The salle of the Conservatoire

of Pairs on December 25 was crowded to hear the great

Irish composer and virtuoso, and Fetis declared his

technique as simply astonishing. His concertos and

D'Ortigue wrote of this concert: "His is no school;

neither the school of Dussek, nor of Clementi, nor of

Steibelt. Field is Field's; a school of his own. He

sits at the piano even as if at his own fireside with

no attitudinizing. And surely his music is that of the

fairies." And equally brilliant receptions awaited Field

at the Pape Salon on January 20, 1833, and again on

An Unfortunate End

In the spring and summer of 1833 Field astonished

various European centers, including Brussels, Toulouse,

Marseilles and Lyons, frequently receiving triple recalls.

On September 30 his grand concert at Geneva was a

huge success, and a similar triumph was accorded him

at Milan in November and December. After his ap-

pearance at Florence in 1834 he proceeded to Naples,

where he became seriously ill and had to be operated

on for fistula. He lay in hospital there for nine

months and was reduced to a pitiable condition, accel-

erated by habits of intemperance. In June, 1835, the timely arrival in Naples of the Rachmanoff family-

Russian nobles-rescued Field from his sad fate, and

the Rachmanoffs insisted that he should accompany

The last professional appearance of Field was at

Field died on January 11, 1837, and was buried in the

Wedensky Kirchhof, Moscow, on the 15th. The fol-

JOHN FIELD, Born in Ireland in 1782, Died in Moscow in 1887, wetted to his memory by his atteful friends and scholars

George Bernard Shaw and

Polyphony

WHEN George Bernard Shaw wrote The Perfect

agnerite he showed that he knew more about music

than a good many other musical critics. He was not so

blinded by his idol, however, that he could not see the

classicist's point of view, as the following will testify: The overture to The Mastersingers is delightful

when you know what it is all about; but only those to

whom it came as a concert piece without any such

clue, and who judged its reckless counterpoint by the

standard of Bach and Mozart's Magic Flute overture,

can 'realize how atrocious it used to sound to musicians

of the old school. When I first heard it, with the

clear march of the polyphony in Bach's B minor Mass

fresh in my memory, I confess I thought that the parts

had got dislocated, and that some of the band were

half a measure behind the others. Perhaps they were:

but now that I am familiar with the work, and with

Wagner's harmony, I can still quite understand certain

passages producing that effect on an admirer of Bach

even when performed with perfect accuracy .-- GEORGE

BERNARD SHAW in The Perfect Wagnerite.

lowing inscription was engraved on his tomb:

February 3.

rondos were vehemently applauded. The great critic

Field being one of the chief mourners.

When Clementi left St. Petersburg in the early summer of the year 1803, he left Field behind him as a Andante with Variations; and on May 6 he played at a guest of General Markloffsky, and the young Irishman reception given by Moscheles, where he had the pleas-soon formed a large and aristocratic clienticle, being also ure of meeting. Mendeleschen Ureithe winit the Jondon in much request for concerts. Evidently Clementi sold a grand piano to Field in exchange for certain musical compositions, as appears from a letter written by Clementi to Collard, dated Vienna, April 22, 1807 "Has Field sent you the concerto, the quintet and something more, as I had agreed with him for his grand piano? If not, pray write by Faveryear to him."

and as a teacher were in much request; and he gave numerous concerts which proved highly remunerative. Alas! like so many other artists, he was improvident and lived like a true Bohemian-a life diversified with various love affairs. He soon acquired a mastery of French, German and Russian, and was in high favor in the most select circles. He got petted so much that he became indolent and frivolous, added to which he was very absent-minded and eccentric. To complicate matters, he became infatuated with a young French actress. Mdlle, Percheron, whom he married early in 1808. The marriage ceremony was performed by a clergyman called Syuruk, and an Englishman named Jones acted as best man

We next hear of Field in 1812, when he and his wife took part in a concert at Moscow on Sunday, March 10, for the benefit of the orchestra of the Imperial Theatre Four days later the gave a grand concert, itselfest for which were to be had "at the residence of Princess Trubetzky, opposite the Evangelical Church." While in Moscow, Field became very friendly with Steibelt, who was the great star in that city.

The year 1812 is memorable for the composition of a grand Marche Triomphale "en honneur des victoires du General Comte de Witgenstein," quickly followed by a Premier Divertissement, an Air Russe Varie (duet) and a Fantasia. In the late summer of the year 1814, Field composed the first Three Nocturnes and a pianoforte sonata; and in December of the same year Peters published his Rondo Ecossais (Speed the In regard to the last mentioned, it is a I misnomer to call it Ecossais, as it is genuinely Irish.



Glinka a Pupil of Field

Between the years 1815 and 1819 Field gave numerous concerts in St. Petersburg, and his reputation as piano teacher was rapidly growing. Among his pupils of this period were Glinka and Mayer-both of whom wrote effusively of their master, both as a virtuoso and a teacher. During this period he published his Fourth, Fifth and Sixth Nocturnes, as well as five Piano Concertos, an Orchestral Concerto, a Quintet, two Divertissements, a Polonaise, a Grande Valse (duct), several exercises and an Air Russe.

Early in 1822 (not 1823, as is stated in Grove) Field settled in Moscow for a time and became friendly with Hummel. He realized large sums by his concerts and had an extensive teaching connection. His death was reported on two occasions, first in 1828 and secondly in 1831. On the latter occasion Field wrote a characteristically Irish denial of the obituary notice, and in The Harmonicon for 1831 we read as follows:

"The report of the famous John Field's death at the beginning of the year is unfounded. This great virtuoso on the forte-piano still lives; and, if his love of retirement can be conquered, Europe need not yet renounce the expectation of being gratified by hearing him, but it is with difficulty he can resolve on any exhibition of his powers,"

Towards the close of the year 1831 Field accepted the invitation of the Philharmonic Society of London to play at their concert on February 27, 1832. His playing on that occasion elicited the warmest admiration, especially his rendering of his own Concerto in Eb.



Sours to

Helping

Time

Helping

Words

Shut-In

MY FRIENDS ASK ME how I men A Fine orize. In a kind of quack book on men Memory orizing I learned that if a certain though Hint were impressed upon the mind just befo retiring and then immediately recallupon arising the next morning, th thought would be retained in the memory I tried this by taking a piece of music my bedroom and memorizing a measur visually just before 1 turned the lights out When the room was dark 1 imagined the the notes were written upon the wall an magnified until their heads were as his as watermelons. The next morning went immediately to the piano and playe that measure. Soon I found that I conmemorize two measures and even for measures. The plan worked fine with me It might not be of any use at all to others

ERIE TEACHIN I REGULARLY PURCHASE half-tone prints of photographs of the masters get Perfection ting them in lots of one hundred Thes are used with pupils of twelve years of age and under in the following manner When the pupil has played a piece perfectly or has mastered a page in a book of studies he is given a portrait of a master to which is attached a good his graphy. Ten of these portraits lead to some more significant reward. This leads to habits of working for perfection and the child unconsciously progresses. It is also interesting for the child to keep count of perfect pages in his work. This his pictures enable him to do excellently EFF

> LITTLE PUPILS should be taught that the main purpose of music is to make the world beautiful and make the people in it better and happier. I have a list of the shut-ins of our neighborhood and each week cach one of my pupils is assigned an hour in which the pupil goes to the shut-in and plays. The places are changed each week, that the pupil goes to a different shut-in every time. The shut-in is always glad of the little diversion and the pupil gains confidence in playing to say nothing of a new estimate of the useful ness of music. It means a gain for all three concerned.

T. J. HOBBS Explaining A YOUNG PUPIL, wrestling with Köhler's Opus 190, could not see the necessity of tediously counting "four" to every note in the first exercise, but when I ex temporized a lower part, composed of quarter-notes, and played it as a duet, she received an object-lesson on the necessity of correct time-keeping, which impressed her far more than any admonition could have done. Moreover, her interest was keenly stimulated by the addition of the lower part.

> FOR SOME TIME in my work with children I have used music with words. How children love to sing. It adds so much to their interest in music and also trains the imagination by the presentation of tone pictures. Before I started doing this I had often noted that little pupils when playing some interesting melody would say, "Oh, this is so pretty, I wonder why there are no words !" In some instances they tried to supply words themselves. The little songs have helped greatly in augmenting the child's interest and love for music,

Practical Reforms in Piano Technic By Leroy B. Campbell

THE ETUDE

The first section of this excellent article appeared in the JULY ETUDE

1.0. 10-10

gently on (a), twist or turn the forearm until the

thumb is, say, three inches above the key, and then stroke

the key (c) as indicated; at first without tone, when

after a few repetitions use a little deeper stroke elicit-

ing a tone, but cease all muscular effort the moment

the tone begins. The fifth finger acts as a pivot,

although very little weight should be upon it; let the

shoulder muscles bear the weight of the arm, balancing

Now try example (b) which is simply an exercise

for quickness of arm vibration ; strike lightly the two

taps very closely together, accenting slightly the second

of the two taps. Next try examples (c) and (d)

with the same rolling arm motion; this exercise at

the same time moves the thumb freely in a lateral

motion. Use each exercise first with one hand, and

then the other only a few moments, but always with

The next set of exercises uses the little finger side

(d)5

.......

of the hand in exactly the same manner as prescribed

the utmost piano grace of motion.

for the thumb.

(a)

1-0

(c)

.0

0:000

No 3

it over the keys. Do not move the thumb of itself.

10- 10 10-10-0

m

No 4

New Exercises for the Beginner

As a preliminary exercise for relaxation and one that the pupil should do every day several times for a considerable period, let him place the finger tips on the keys (not enough weight to depress the keys) and then rotate the arm, causing the wrist, which should be relaxed, to describe a circle of, say, six inches in diameter. The wrist will be sometimes below and sometimes above the keyboard in making the circle. The shoulder muscles furnish the power.

Next suspend the arm in a gentle curve (like a suspension bridge cable) over the keys and with a natural whip-like motion of the whole arm, the hand of course moving the most, whip the key (c) three times. The hand held in a natural position, just as one would find it when walking about the house; the knuckle joints just a trifle high so as to make a good arch. Use each finger in turn, playing three times on each key through the octave

Ex 1 Use one hand at a time in all these exercises. No.1

etc. . .

The playing mechanism all takes part as a whip; the back end or part near the shoulder moves the least while the small end or the hand with gently fixed finger moves the most. Do not make tone beyoud mf or f, but use the utmost grace

The finger in this exercise is called upon slightly. but not for a strenuous movement which it cannot perform at this period of study without calling to its aid of several other muscles (the sympathetic mus cular condition). The finger is used for the most part as a support and in this capacity the nerve line gradually develops, while absolute perfection can be maintained relative to the near-by muscles. The nerve transmission is direct; no tendency or cause whatsoever for spreading to neighboring nerve-lines.

This very whip-like undulating motion is used continually by every fine pianist; it is the casy way of overcoming the reaction (the stroke on the key being the action which has to be overcome stiffly by muscle in the case of a still arm, or by undulating weight in our arm motion manner which is always pliant and graceful). The finger will actually gain more real ndependence in this wise than in twice the amount of practice with the old still arm and high finger idea.

Forearm Rotation Exercises



Some students may not be able to roll the arm easily for the stroke on the fifth finger side of the hand and for such, a special exercise can be used, viz. : with the arm straight in front of the body, thumb side up, turn the arm briskly around until the thumb is on the extreme under side; twist the arm in this wise for half a minute, repeating the exercise several times a day, when in a very short time the motion at the piano will be found to be easily done. Exercises (a), (b), (c) and (d) of Example No. 3 can now be practiced with good results.

The next arm motion combines Ex. 2 and Ex. 3. and is as follows:

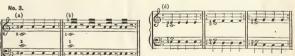
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Each hand atone: Continue this exercise at some length until considerable speed is attained. Never work at the same exercise until tiredness sets in. To perform this exercise simply place the fifth finger

> Further exercises similar to Ex. 2 and 3 also using a rolling motion but with a radius only half as wide as from the first to the fifth fingers, should be used as soon as some degree of ease is attained in the first exercises. The arm motions should ever become more graceful, delicate and quick.

Exercises with shorter radius distance from first to third finger





In Ex. 5 rest third finger on (e) as a pivot. Not heavy, but always supporting the arm at the shoulder, so that it floats as it were over the keys. Now rock or roll the forearm gracefully so that it causes the thumb to play (c). Do not allow the thumb to move of itself. The thumb is acted upon instead of acting; it is simply used as a prop. Practice (b), (c), (d), (c) and (f) some half dozen times in exactly the same mahner always studying the case of the motion, Fingers not employed should be relaxed and as far as possible hang off the keyboard. Also for fincr and quicker arm motion practice Ex. 5 in the following manner

No. 6.



Make the taps lightly and quite close together.

(c)

7.44

- 74

<u>m m m</u>

the motion used by all artists whether they know it or

not, in passages requiring rapid repetition and in

octaves. It does away with the idea of a small muscle

doing what a larger one can do much easier and better,

The Lateral Motions of the Arm

should receive special practice-the lateral or sidewise

motion which is used so much, especially with the left

arm in playing a deep bass note and then skipping to

The following exercises will furnish material for

. 6 - € (b)⁶: - 1 - 6 -

There yet remains one motion in which the arm

and it also comes back to Nature.

a chord in the middle of the keyboard.

practice in lateral motion:

No. IL

No. 12

(a)

16 00

perhaps for months

two feet of awkward arm.

this article.

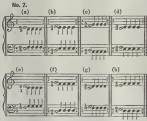
(a)

-0-0-0-

In this practice, the finger that is thrown gently must remain close to the keys. The motion is really a series of short vibrations.

Silent vibration of the arm should also be used; that is to say, rest the fifth finger on any key in a comfortable position, and now by arm vibration cause the other four fingers to whip on top of the keys but making no tone. Start the vibration slowly and increase the speed until the hand fairly flutters. Next pivot on 4 and 5 causing the vibration to throw 1, 2 and 3 up and down through a small arc. Now pivot on 3, 4 and 5 and vibrate 1 and 2. Now pivot on 1 and vibrate 2, 3, 4 and 5. Pivot on 1 and 2 vibrating 3, 4 and 5. Pivot on 1, 2 and 3 vibrating 4 and 5 More advanced students might try pivoting on 1, 2 3 and 4 while 5 are made to vibrate.

Another series of exercises follows where the rolling radius is made still smaller. The forearm roll is used exactly as in Ex. 5.



In Ex. 7, (a) place the third finger lightly on the key (c) weighing it partly or entirely down to its bed, but not resting heavily on it and now by use of the rolling forearm cause the second finger to play the key (d) as indicated. Relax all fingers not in use and hang them off the keyboard. (In Ex. 7, (a) 1, 4 and 5 should be thus relaxed).

This forearm rotary motion is no doubt the most useful of all technical acquisitions, as it should be used in playing nearly every group of two, three or four note figures; especially all accented tones and broken chord passages.

The Up and Down Motion of the Hand

Next use a study of double notes for free wrist. This study is to be done as Ex. 1, i. e., with the whiplike throw of the hand on the keys, the fourth and second fingers being held firm enough to give good form to the exercise.



Practice it also by more rapid vibration or bounds, playing up the entire scale as shown in (a) and (b):



These bounds should be made close together. The taps close to the keys. All heavy tones, accents, etc., hand with fingers fixed are thrown easily upon the can be taken by the already prepared arm motions. hand with ingers need are known cash open as the weak fifth finger idea is now dropped, since a the car,"

motive power is in the upper arm. The hand is being rolling forearm will take charge of nearly all be acted upon, not acting; an effect, not a cause. This is

Comparison of Conditions Resulting From the Two Methods

Just imagine if you will the state of a child's an muscles, and nerve tracks at the end of five months the old manner of beginning a pupil. No definite and motions, a perfect chaos of nerve lines, a deplorat mixture of the larger and smaller muscular efforts chronic condition of the sympathetic muscle, a lac relaxation, high muscular finger motions that are harmful as they are ugly, no fine discrimination betw the arm's work relative to the hands and fingers and many other harmful conditions.

On the other hand consider the conditions of a pur trained with the exercises set forth in this article. W defined graceful arm movements, nerve tracks can of direct transmission, an orderly use of larger smaller muscles, the sympathetic muscle practice eliminated, good conditions of relaxation, finge evenly lined up and in excellent form, and a fine of crimination in the use of the arm, hand and for movements.

These exercises have been thoroughly tried by the writer for a number of years and in the last even it is the greatest good to the greatest number the determines the merit of a system of work and real certainly have crowned the using of this manner beginning pupils.

An instruction book such as the new one by They Presser should be used very soon after the first fer lessons, and since the work in this book is along break lines, the motions just studied can be applied to m advantage. For pieces use at first such as require the most part the larger movements, such as Grade Standard Compositions, compiled by Mathews: Zell from Melody Land, Krogmann; Presser's First Park Pieces, and two books of Pixie pieces by Brown

Adapting Yourself to the Punil

By Eva Higgins Marsh

ADAPTING yourself to the pupil really means "putin yourself in his place," and by this little catechian self each one may profit.

Did you ever watch the clock as the wee pupil stre gles with the new lesson and note how long it the him just to read and count it through once? Often two lines will occupy three minutes for one reptili with the right hand, two minutes for the left i minutes, perhaps, as he tries to put them together. the second or third day it may be played three time in five minutes. But do you estimate this time in & signing the length of the new lesson, or the time while he has in which to practice it?

To how many things do you direct his attention in one short lesson? Are you surprised at the resulting confusion? Do you adapt yourself to the needs of the child mind? Be clear in your statements and position in what you require, but be careful not to require b much. Better a few truths that obtain a clear motestanding than many of which the child has but a hay conception

Discouragement often accompanies the most eane endeavor. Did you ever seriously try to put yoursel in the place of the down-hearted girl? To relia what her struggle for technical skill may be when she is hampered by the nervous fear of playing before anyone, and maybe, by a weak back that prohibits loss hours of practice? Do you appreciate the strain or slender resources of high tuition and her feeling the so much must be accomplished actually to afford the lessons ?

Have you tried to give her an outlook that will de away with undue introspection which contributes to her self-consciousness and nervousness? Can you av give her an uplift in the way of extra time, when needed, at lesson hour; the loan of an inspiring book or magazine, a concert ticket she could not otherws afford, so that, though she still may realize her histo tions, she may still find music worth while?

Not what we have, but what we pass on is the measure ure of our ability. Why not pass on the smile of encouragement, the hand clasp of sympathy, the real understanding of the heart, which must accompany truly successful teaching and living?

"First the blade, then the car, then the fall com it

THE ETUDE

"Yes," said Margaret. "Now play the tonic. Oscar

Elliottson's strength and earnestness are splendid. Then

you would study Bach and Beethoven; and, dear mel

if you can't get inspiration from playing Beethoven sonatas and Bach fugues to a critical and sympathetic

"Oh I" she exclaimed. "I am never so happy as when

"I know," said Margaret sympathetically, "you have

I am studying. But lessons even from a steady

heavy responsibilities, and there are cheaper ways of

buying inspiration, but they are not so dependable as

"Yes," said Helen, playing chords with her left hand.

violins. "I heard them play this last winter, and it

"I remember," went on Margaret dreamily, "when

I first heard Pachmann playing Chopin. I came away

feeling that if I should never achieve more than a

Chopin nocturne, I would not have lived in vain. He

The Bigger Educational Work

"How do the teachers in small towns manage, I

wonder?" said Helen, "Look at Grace Hathaway.

She was one of the most talented girls in my class.

Her playing was wonderful, but she is teaching now

in her own little home town. Doesn't it seem a sacri-

Margaret leaned forward, her elbow on her knee,

"Ah !" she said; "but those girls have a far bigger

educational work to do than we have. It is their

mission to bring good music into the lives of people

who do not know or care about it. They are pioneers

and they must suffer as pioneers suffer; but when they

do succeed in giving music its right place in the little

town, just think what a triumph it is! And what a

"Where do you suppose they get their inspiration?"

asked Helen, sinking into the wicker chair opposite

"It must be partly retrospective. They must chew

the cud of former concerts and lessons," said Mar-

garet, "Then they can read a great deal. The lives

of composers and the modern books on music and the

musical magazines, all these are sources of inspiration.

"Margaret, you always make me feel like a frivolous

idiot! Of course, I haven't read Niecks' Life of

Chopin, and, of course, you have. Now, don't ask me

"Oh, well," she said, "I have only just begun it.

Helen's eyes sparkled. "I certainly will," she ex-

claimed. "And if I don't get mental food from Chopin,

Kind Criticism

Margaret colored and spoke quickly, half laughing.

"Now that is not kind," she said. "If I do criticise

you girls, it is because you fairly offer yourselves to

the knife, and it wouldn't be in human nature to let you

escape. But it is not because I think I know more

than you do. I am perfectly aware that I can never

equal you in playing, or Jeanette Thorpe in Harmony,

"You dear thing !" exclaimed Helen, leaving her

chair and kneeling beside Margaret's. "The reason

Suppose you come over here once a week, and we will

Helen sat up and spoke indignantly.

any more such questions."

Margaret laughed.

read it aloud together."

or Miss Hazelwood in-

Margaret Brown will supply me."

listener, you are not the girl I take you for."

straight-ahead are beyond me just now."

lessons. For instance, concerts."

was like a breath of spring."

gazing at the fire.

reward they have!"

Margaret.

made it seem so well worth while."

Helen's eyes glowed.

wickedest"

Food for Musical Inspiration

By Katharine Burrowes

MARGARET had chosen her studio in an old-fashioned house in an old-fashioned quarter of New York just because of the open fireplace it contained; and its cheery brightness, combined with certain qualities in the occupant, proved such an attraction that her cronies, mostly musicians and teachers, had made it a rendezvous for winter evenings.

"I feel nervous to-night," said Helen French, as she tose and wandered aimlessly about the room. "Do you really like teaching, Margaret? . Don't you find it wears on your nerves?"

"Nerves?" said Margaret, leaning back contentedly. "Why, I do get tired sometimes, but so do doctors and nurses, and even society women. I don't suppose my nerves are more worn than theirs." "I don't see why society girls should get tired," said Helen resentfully. "I do envy them when I am plod-

ding through the streets on a rainy day." Margaret shook her head. "If you could see into the mind of one of those girls," she said, "perhaps you would be sorry for her. She found a tiny crow's foot this morning-the first wrinkle-and she is hurry ing to the beauty doctor in terror for fear it can't be ironed out. Besides, she may not be able to find a certain shade of pink chiffon for her new gown, and it will be torture if anything goes wrong with that grown 1

Helen laughed a little

"Now, our worries," continued Margaret, "are about vital things. A certain pupil hasn't done well, and is going to leave us. We are behind with our rent, and "Well," said Helen, pausing by the fire in her restless walk, "I'd rather worry about a wrinkle than about

my rent." "My dear," said Margaret, sitting up and speaking energetically, "if you had no rent to think of you would worry about the wrinkle with an agony of mind you

can hardly imagine. Trust me, what the socialists say about the dignity of labor is not all rubbish. We workers have the most wholesome and, take them altogether, the happiest lives, and I wouldn't give up teachng to be the prettiest girl in the largest motor car on Fifth Avenue

Helen laughed as she stood by the mantel looking down at her friend, "I don't see how you keep up your enthusiasm," she said.

What the Teacher Gives Out

"Ah, that's it!" said Margaret. "Enthusiasm. Without enthusiasm everything is a burden, and we teachers are always giving, giving; not our money, but ourselves-our very lives; and we don't take in mental food in anything like the same proportion that we give it out. We ought to renew our mental tissue with mental food, just as we do our bodily tissue with material food."

"I wish I were as clever as you are," said Helen. "I should never have thought of that."

Have you read Niecks' Life of Chopin?" "If I could play as well as you do," said Margaret, glancing up at her friend, "it seems to me I would

never wish for anything.

Helen's set face relaxed

"Oh !" she cried passionately, "if I could only play always; but I must teach, and I must learn to teach well." Then more quietly, "But that idea about mental food is a good one. I believe I need some. Just what kind would you advise?" "Dear," said Margaret gently, "you must know as

well as I do, but if you want to hear what I think, I'll talk if you sit down. If you don't I shall soon be as nervous as you are."

Helen dropped on the piano stool and began to finger the keys noiselessly."

"Of course," went on Margaret, "we must buy what we can afford. The mental feeders must live and they

must have money,' "You mean the teachers?" said Helen.

"Yes," said Margaret, "There is no mental food like study with an inspiring teacher, but he must he miles above oneself, intellectually as well as musically. If you can't afford an inspiring teacher, get a steady. straight-ahead one, who does honest work and doesn't pin his faith on show."

"Like Oscar Elliottson?" said Helen, ending her question with a seventh chord.

sympathy combined with your other talents. You cut us up so tenderly that we would rather be scarified by you than have balm poured into our wounds by any one else."

"I don't want you girls to think me a conceited prig, said Margaret, not altogether mollified.

"Don't be afraid," said Helen. "But I must go now I'm glad none of the other girls came this evening. It has done me good being alone with you, Margaret, and I intend to feed my mentality with some kind of musical food every day. Probably what I give out to my pupils will be the better for it."

"Well, then," said Margaret, "come over to-morrow night, and we'll begin Niecks' Life of Chopin. But remember the inspiration all comes from Chopin. I won't he made fun of."

"Play Softly"

By Everett C. Watson

"I have got enough inspiration," continued Mar-AFTER a great many years of successful music teachgaret, "from a Kneisel Quartet concert to carry me through a whole week of hard teaching when I was ing my life lines carried me to a somewhat different sick myself, and the weather was February at its occupation. Recently I have undertaken to teach my own boy, aged nine, and some of the things for which I formerly struggled have come to me as through a new "I don't wonder," said Helen, and she played softly a theme from Bach's Concerto in D Minor for two

In the days of teaching beginners years ago I remember that I used to have great trouble with little hands through the breaking in or crumpling up of the knuckle joints. I have just now found at this late day an excellent remedy. It is simply "Play Softly." After the customary table drill the pupil goes to the keyboard with a good hand position and then and there the trouble commences. However, if the pupil plays softly enough the fingers will not crumple in. I simply keep on saying, "softer, softer, softer," un'il the desired result is at tained. The tendency with the average boy is to play very much louder than he should. Curb this and broker down knuckle joints will cease. In fact the pupil should not be permitted to play with force until finger strength comes in the natural way; that is, through sufficient exercise.

Conceit and Confidence

By Herbert W. Reed

THERE is a vast difference between conceit and confidence. The former we beg our pupils to despise; the latter we desire them to cultivate. A conceited player or singer is a personage we are prone to shun; a confident performer is one we are glad to encourage and imitate.

Conceit is proud that she can do so well. Confidence feels thankful that she is capable of so much.

Conceit usually brags about his ability and what he has accomplished. Confidence is there "with the goods," saving little.

Conceit demands flattery Confidence is satisfied with encouragement.

Conceit is usually the outcome of constant praise and unstinted flattery. Though a pupil's work be very inferior and her musical knowledge very meager, indulgent relatives and enthusiastic friends may so turn her little head that she looks upon her pretended talent as something wonderful, and regards her pianistic skill as nothing short of marvelous. Many such superficial people go through life with an exalted opinion of their talents, and cause sensible folks a world of annoyance. Others are sometimes awakened when they go away from home to study, and they learn that there is nothing in their performances to brag about, and come to realize that their little grain of talent is very small indeed.

Confidence is brought about by a long season of preparation, and by many a timid appearance hefore friends and in public. Self-consciousness and timidity gradually give way to reliance and fearlessness. With growing knowledge and increasing skill comes a feeling of security and repose,

Confidence glossed over with excessive praise, may in the end give way to conceit; and much is the pity of it

May it ever be our privilege as teachers to produce confident pupils: from conceited ones, may the gods we come to you is because you have such a gift of deliver us

571

Tel Tel Practice the left hand for this and the following exercises in a similar manner in the lower compass of the piano. Repeat each of these exercises many times. Do not move the wrist sidewise, but move the whole arm from one key to another in a graceful sweep with a care for accuracy.

80 00

The next exercise requires a slightly finer motion.

5.0

The last exercise requires a still finer motion sidewise

These lateral motion exercises are as important as

any phase of piano technic, and yet in all books on

piano practice this work is left entirely to chance. It

may be gained sooner or later; usually it come later

and the lack of it has been a continual drawback

Regarding Finger Activity

As will be plainly seen, all these exercises simply

begin at the known and work toward the unknown;

begin at the frame and get it ready for the shingles.

In other words, make the arm motions at the piano

graceful, after which the smaller finger motions may

be added with not half the difficulties and appalling

mistakes as encountered by beginning with the old

illogical manner of trying to develop clever fingers on

Through all these exercises, which should continue

until the teacher is satisfied that the movements are in

fairly good form (from two to five months), the

nerve lines running to the fingers have been exercised.

although no strenuous or isolated finger motion has

been used. The nerve transmission, however, has been

direct and at the same time the muscles not employed

in an act have been taught to relax, thereby preserving

the ideal condition as mentioned in the beginning of

Now everything is ready to add finger articulation,

which should always be light, delicate, and sensitive

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than usual originality. It is refreshing to find modern harmonic devices so effectively and pleasingly employed in a piece of such easy character. This should make an excellent register any accelent register and the second sec an excellent recital number. Grade 21/2.

GUIDE RIGHT !--- H. ENGELMANN. A brilliant and martial number of easy grade, taking its title from the familiar military command, "Guide Right!" This march should be played at the approved military pace of 120 steps to the minute, counting two in a measure. Grade 21/2

DOLLY'S DELIGHT-JAMES H. ROGERS. Mr. James H. Rogers excels in easy teaching pieces. He evidently expends as much time and care upon such pieces as he unquestionably does upon larger works. He invariably has something good to say. This is a sprightly and graceful waltz movement. Grade 21/2

HAPPY DAYS-A. GEIBEL. This lively little number may be used either as a vocal or instrumental piece. It will make a very pretty unison chorus for girls' voices. As an instrumental number it is a sort of modern intermezzo, Grade 2.

THE FOUR-HAND NUMBERS. D. Spooner's On to Triumph, which appeared in the January number of THE ETUDE as a solo, has proved a great favorite. In response to many requests it has been arranged as a four-hand number, and also for military band. The four-hand arrangement is easy to play, but very bril'iant.

Gathering for the Hunt, by Sartorio, is a vigorous all in humorous or semi-comic vein.

The Value of Time

By Madame A. Pupin

said one lady to another whom she met at a summer wish to take two plano lessons a week and you will resort

"Time? I don't understand you. Time of value? I have all I can do to kill time.'

"You are clever. You play the piano, you can sing, you play the guitar and I heard you speaking German to that distinguished-looking man who sits at our table, and you crochet such wonderful things. Now I think of it, you seem to be always doing something.

"You seem to have nothing to occupy you. Do you speak French?"

"No, I do not."

"Why do you not study it?"

"I do not see of what use it would be to me." "Let me tell you two stories. A young girl refused to learn French when at school. While in her twenties, she was married to a Frenchman of good family, and went to France to live in the home of his parents. They could not speak English and she could not learn to speak French grammatically, and she had to hear herself alluded to as 'that stupid American.'"

"The other story was of a boy whose father was American and his mother French, so he spoke the two languages with equal fluency. His mother wished him to learn to run the sewing machine, but he refused, saying, if he did the family sewing would fall on him, and it was no kind of work for a man. About ten years later there was to be a grand exposition at Paris, and he wished to go. A friend said to him, 'As you speak both French and English. I can get you a good berth, with a fine salary and all expenses paid. Come with me.' Arriving at the office he learned of the extraordinary advantages that would be his, and was congratulating himself on his good luck, when the official said, 'You can run a sewing machine of course?' 'No, but I could learn,' 'Not now, we require an expert, one who has worked with machines for at least ten years.""

"It might be well if we could foresee the future. But at any rate, I am too old to study French or music, am thirty-two years of age."

"Thirty-two, are you? Well, I am forty-two, and I do not think I am too old to study a language. I am going to learn Swedish this winter, as I expect next summer to take a trip to Sweden." "I never imagined you were older than I. You look

ing or as a drawing-room piece or as a recital number, young and you look happy." "If you look or feel older than you should, it is After Sunset is a quiet nocturne-like, piece with a

perhaps because you are not happy. I believe I could lay out a plan that would change your whole life, in a vear's time"

Would you take that trouble for me?"

"Gladly. Go to some suburban town, of from three thousand to eight thousand inhabitants, where there This is a delightful little march movement of more is a good public library and three or four fine churches.

"THE thing I have valued most in my life is time," Go to the best piano teacher in town and say you practice two hours a day. Seek a good French teacher and arrange for two lessons a week, saying you will study one hour, at least, every day. Arrange to give a childrens' party every other Saturday afternoon. For the first one invite children from 4 to 7 years of age: to the next from 7 to 10; then to the next two, invite those from 10 to 12 and from 12 to 14, You must take out at least one book each week from the public library to read."

SCHUBERT-HARTMANN.

The eminent violin virtuoso, Mr. Arthur Hartmann,

has been very successful in his transcriptions of va-

rious master works. Just recently he has made a new

arrangement of Schubert's Serenade. It is decidedly

different from any of the conventional arrangements

which have been made in the past, and it is exceed-

FESTIVAL MARCH (PIPE ORGAN)-

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Mr. Charles F. Mutter's Festival March has a fine

rhythmic swing. It is full and brilliant, with the true

festival quality. The introduction of the fine old hymn

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Mr. William H. Neidlinger's Sweet Miss Mary is

one of his series of Southern songs, all of which have

proven very popular. Mr. Neidlinger has a wonderful yein of smooth and flowing melody, which is well

My True Love Lies A'Sleeping is a charming lyric

ting of a very artistic text. I Wonder Why is taken from a set of five encore

songs recently composed by Mr. Thurlow Lieurance

Mr. John Prindle Scott; an entirely adequate set-

exemplified in this attractive song.

tune, O Sanctissima, will prove & popular feature,

ingly effective.

"I should not know what to take,"

"You can choose from fiction, travel, biography or essays. The librarian will help you in your selection As I leave to-morrow we may not meet again, but I will say this-learn to control your thoughts, and do not let your thoughts control you; find some employment for every waking hour, and you see I have suggested how you can help to make others happy." Before this lady started on her trip to Sweden the

next year, she went to see her friend in the suburban town.

"Is it possible you are the lady of 32, whom I met last year? You do not look 28." "Oh, you dear friend, all has come out as you said,

only a thousand times better. I now know the value of time. I think so much of a minute I would not willingly waste one. I am so interested in my music. That was a wise forethought of yours, advising me to take piano lessons. The study of the piano is an eye-opener, when pursued under such a teacher as l was fortunate enough to find. First, I learned concentration and through that I gained patience and perseverance. I used to think the fable of the hare and the tortoise a silly story, but now I understand how the tortoise won the race. Then I have acquired a good memory; I never could have believed that good memory could be developed by will-power. Also have gained mental and physical alertness, for have to think quickly and act quickly. Then I have lave to think quickly and act quickly. Inen i was learned the meaning and value of punctuality. We hear of "punctual to the minute." My teacher told me if I played 330 notes in a minutes, I must be punctual to the fifth of a second. Think of that All these and other qualities as order, systems, forethought and self-control, so necessary in the study of the piano, I see with altogether different eyes; things I once saw as small, now seem to me supremely great. Then I have made so much progress in French my teacher wishes me to take up Spanish, as I propose a short trip to Cuba next winter. I seem to have been translated into a fairy world; but I now see that all this joy and happiness was locked up within myself, and it was you that gave me the "Open Sesame" to it. May your life be as happy as mine now is."





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Study Notes on Etude

Music

By PRESTON WARE OREM

CANZONETTA DEL SALVATORE ROSA -F. LISZT.

The Canzonetta del Salvatore Rosa is taken from

a famous set of pieces by Liszt entitled Years of Pil-arimage. In these compositions the composer endeavors

to depict various scenes and sensations and sentiments

inspired by his travels in Italy and Venice. Salvatore Rosa was born in Naples in 1615 and died in Rome in 1673. He was a celebrated painter, but he

was almost equally famous as a poet and musician.

Liszt in his Cansonetta made use of one of the songs

of Salvatore Rosa as his principal theme. In the music will be found a free translation of the Italian text of

this song. As is the case with all the thematic material

borrowed by Liszt from other sources, he has consider-

tion must be given to the rhythm. Instead of the crisp

rhythmic effect resulting from a dotted eighth note

followed by a sixteenth, or an eighth note followed by a sixteenth rest and then by a sixteenth note, one

of playing the piece as though written in twelve-eight time. A close following of Mr. Constantin von Stern-

berg's editorial annotations will be of advantage 'to

VALSE BADINAGE-I. R. MORRIS. Mr. J. R. Morris is a contemporary American com-

poser of talent and industry who has not been repre-

sented previously among our ETUDE pages. His Valse

Badinage contains more variety of thematic material

than is usually met with in pieces of this type. The themes suggest both the French and the Viennese

styles. A rather rapid pace is demanded together with

LEGEND-H. AILBOUT.

extraction who has resided chiefly in Berlin. His

piano pieces are beginning to be very popular. The

Legend is one of a set of four pieces recently com-posed; it has a charming left-hand melody in the style of a 'cello solo, the middle section containing

VOICES OF NATURE-E, KROHN.

Voices of Nature is a brilliant and interesting drawing-room piece with well contrasted themes. The

principal theme is in the style of a modern gavotte,

suggesting a pastoral scene with the twittering of birds,

etc. The middle theme might be likened to a screnade

by a quartet of men's voices with a rippling, harp-like

LOVE'S AVOWAL-H. W. PETRIE.

words, which should be played in a tender and senti-

mental manner. This is drawing-room music of the better class. Mr. Petrie's well-known lyrical gifts are

A SOUTHERN MELODY-A. L. NORRIS.

Mr. Arthur Locke Norris' Southern Melody is a characteristic piece of much merit, very cleverly harmonized in modern style. It may be taken to sug-

gest an old-fashioned moonlight plantation scene.

Mr. Homer Tourjee's La Tosca Waltz is a great

favorite, although very likely it is unknown to many

of our ETUDE readers. It is especially useful from the

fact that it may be played either as a waltz for danc-

AFTER SUNSET-A. PADOWSKI.

flowing and expressive melody which will prove espe-

cially useful as a study in tone production and in the

FOLLOW THE BAND-W. E. HAESCHE.

answering equally well for all purposes. Grade 3.

LA TOSCA-H. TOURJEE,

displayed in his pianoforte pieces equally as well as

A very melodious and expressive song without

Hans Ailbout is a contemporary composer of French

a brilliant style of execution. Grade 5.

some striking harmonic effects. Grade 4.

accompaniment. Grade 4,

singing style. Grade 3.

in his songs

be'tempted at times to fall into the careless habit

ably enhanced and vivified the original. In playing this composition the most careful atten-

the student. Grade 7.

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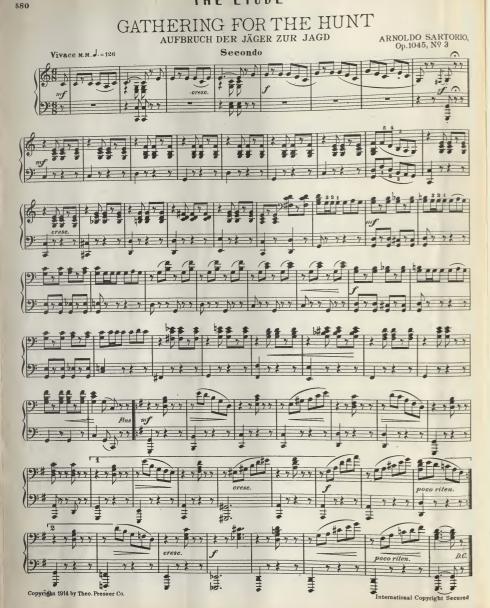


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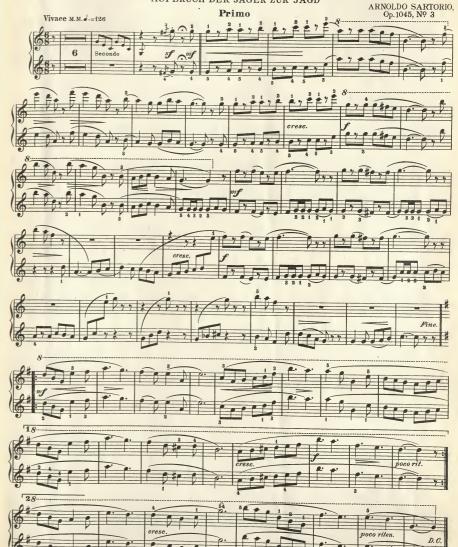






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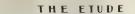
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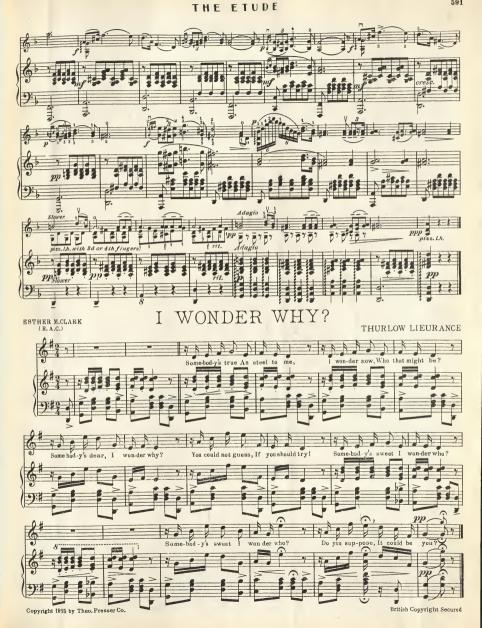
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593

In





Music and the Friends-Yesterday and To-day

By David Bispham

[The Harerfordias, a college journal connected with the well-known Quaker in-stitution, Haverford College, Pennsylvania, contains a unique contribution from Mr. Bispham noting the different attitude of the Friends of today regarding music and musi-cal education. We reprint some inferenting passages from this,---Dipron or Pring Errusci.

In the spring of 1914 I was on my couraged when raising itself into choral concert tour on the Pacific Coast, I was song. I was obliged to betake myself, singing in vaudeville, and received a let- zither in hand, to the retirement of a ter from President Sharpless, of Haver- room at the Haverford station on the ford College, saying that the Board of Pennsylvania Railroad, where the ticket Managers had decided to confer upon me seller's wife offered me sanctuary and the Honorary Degree of LL.D .- Doctor an asylum where I might practice my of Laws. To say that I was surprised beloved art in such seclusion as might does not convey in any adequate manner be obtained between the passage of an idea of the state of my feelings. That rumbling trains. But presently there came I, a descendant of two of the original a change over the spirit of the dreams of Quaker families who had founded Phila- those who guided the destinies of Haverdelphia, the grandson of one of the ford. Before my graduation the begin-Founders of Haverford College-I, a mings of a glee club and of a clandestine grand opera singer, a concert singer and dramatic association became manifest. It a vaudeville artist; I, whose life had has been said that my influence set these been so unusual in regard to its public movements going; it may be true, I was activities, should find myself being honnot aware of it. But I am happy indeed ored by my former companions and by the friends of my parents, by being made to find that now music is encouraged, a Doctor of Laws by the college which, and to know that in the "Cap and Bells" of almost all those in America, has up- even the drama is lifting up its head in held religion and scholarship at the ex. your midst. pense of art and music, was indeed

In Praise of Music

Had anything happened to me, or was I would suggest that as time goes on. it that something had happened to Haver- music and the drama be not encouraged ford? Nothing had happened to me ex- only for the sake of pastime. That, as cept the daily, monthly, yearly, continual a matter of fact, is what our Quaker application of a mind that could do noth- forefathers objected to. Let them be ing else to musical and histrionic pur- studied with intention, for music is an suits. Therefore something must have inherent quality in human nature, and happened to Haverford. The rising gen- therefore should not be left to run wild; cration, and those of the former genera- but, as with any other valuable growth tion who still remain upon its governing or quality, it should be cultivated. It board, had lived to see the time, not con- and its history should be studied by all templated by the Founders of our Alma who feel so inclined, as a matter of Mater, when music and the drama and common information, if for no other reathose who occupy themselves therewith son, just as literature, mathematics, scihad become recognized factors in the ence and art are studied. In this condaily life of the community. No longer nection I am reminded of a story that is are they to be looked upon as wicked, or told upon mysclf. When I was in the at least idle pastimes, but as educators- business house of my uncle, David Scull, educators as much as a school is an edu- along in the early '80's, I was heard humcator-and therefore the musician and ming to myself as I walked by two men the actor may be looked upon as in the street. Years afterward, when I educators. Hence it was, I suppose, that was singing in Grand Opera, the younger I was given a place among educators, and of the two told me that, as I passed, the I am proud to have been considered elder-a very plain Friend-looking after worthy of the distinguished honor which me, said: "Docs thee see that young man? our College has conferred upon me. Well, I tell thee he'll never come to any good, because he's always fooling round

"A Message to Those Present"

astounding.

after music!" I agree with the aged I replied to President Sharpless's let- Friend in so far as fooling around with ter in that spirit, and suggested that at anything is concerned. No one should commencement in June I would like to "fool around" with so pure and beautiful sav a few words to the audience, and a thing as music; on the contrary, accordthat if there were no objections I would ing to my belief, it should be included also sing. There was no objection. As among the elective subjects in all schools I sat upon the platform on that warm and colleges for every normal human summer day, June 12, 1914, robed aca- being is "moved by concourse of sweet demically, capped and hooded, I felt a sounds." Everyone has a voice, a musical great sense of responsibility. As Friends instrument, in his throat which should be of old would have said, "It was borne in trained in speech as well as in song from upon me," that I had a message to de- early childhood. It is not necessary to liver to those present, and I hoped to be purchase, at great expense, instruments able to acquit myself manfully of my of music for every individual, but the duty. I cannot recall the words I used, instrument which nature has given should but I remember the gist of my remarks be cultivated, for from it may be obtained was something like this: great solace through life. I do not advo-

I alluded to the time when, in the cate that all persons should go far into autumn of 1872, and during the subse- musical study, for it is exacting, and quent four years of my residence at only those especially gifted should be en-Haverford I was forbidden by the Board couraged to bring their talents before the of Directors to retain at the College my public. But music should pervade every zither. No guitar, banjo or other instru- home, for it has been sung by poets and ment of music, no pipe, tabor, harp, by prophets as an alleviator of grief, the psaltery or instrument of ten strings was bringer of joy, a solace for the waking permitted to resound through the sombre hours of toil, twin sister to the balm of halls. Even the human voice was dis- sleep.





What the Composer Thought

By Russell Snively Gilbert

MANY people do not care to listen to An elocutionist takes a sentence and or many phrases. The old classic writers piano music, simply because the average marks all the important words. Then it usually repeated the first period literally rianist fails to express anything in his is recited over and over until the proper by using the repeat sign in order to implaying. Having mastered the mechan- amount of stress for each important word press their opening thoughts more foreical side of a composition, the real artist, has been decided upon. The little, unim- ibly, and this will aid the student in findhas sure or a companyon, the rest within has been decided upon. The future numericade and the second in indi-though the public may never have beard point words are kept very quici indeed, ing the first period. As in a literary of his name, will look hencash the sur-fees of the upore and experience for the second period usually presents free of the upore and experience for the face of the notes and search for the in exactly the same way. The student an entirely new thought and is not generthoughts which the composer wished to should play it over and over until he ally repeated. As a sort of summing up

composition with a literary one. standing of phrasing.

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expression of a thought and corresponds carefully. This does not mean that they express a complete thought

of a sentence receives the force of the voice as in a question, but it is always voice as in a question mark. Likewise indicated by a question mark. Likewise thoughts and groups them into a para-fully and with wide-open ears until the marks.

express. How shall we find these can hear the important notes and knows the third period reviews the thoughts in thoughts? Let us compare the musical just how much force each requires to the first one and offen introduces statches omposition with a litterev on the first one and offen introduces statches omposition with a literary one. One of the first difficulties is an under-ading of phrasing. What is a phrase? It is simply the must be kept in the background very periods, but as in a paragraph, each will

to a sentence in a literary work. Like a must be so much softer than the others, Now the student should play over each but if the student will only keep the next period and listen carefully to it until it pound. In speaking a sentence, the great- important note in mind and not think of suggests the composer's thought. This est stress of the voice is usually placed the separate notes, the unimportant ones thought he should at once write down upon the opening words, because a will take care of themselves and lead on the margin in a brief word, as low thought is about to be expressed and at right up to the important note. All the anger, repose, velocity, coyness, spitchaltention is desired to be directed to it, bar lines within the phrase should be ness, gayness, sadness, beauty, mystery, The closing words of a sentence are crased from the mind, as they must not imitation of horns, gallop of horses, spoken in a lower and softer tone, be- be allowed to break the continued thought. marching of soldiers, dancing of children, spocen in a lower and source tone, be- ne answer to break the contained account of the spoce of

musical phrase, the opening notes being duty, should be taken down. Finding out Let the student now review the thought Industrial phases the optimum and so that the second solution of the solution not imply that he can convey it to others. A literary man takes a number of his Let it be played many times thought-

wishes the close of a phrase emphasized, graph containing few or many sentences. student knows that he has received the and he will always indicate by the usual Likewise a musical composition is di- power to convey the meaning to his vided into paragraphs or periods of few hearers.

From Brain to Brain

brain to reach the brains of others. His is nothing but a humanity that makes the made backward; that is, the hand pushed means of interpretation have to do with difference between Paderewski's rendi- up and back, instead of forward and all that come between these brains, tion of his own Menuet and the most down. These are visible means of interwhether it be hammers, wires, bows, perfect imitation on a player-piano, which pretation-then we have all the qualities strings, brass, wood or even the human is the nearest human of any mechanical of emotion-joy, grief, pain and essay larynx. His success as an artist depends instrument yet devised.

ski was first received in this country. It either staccato or legato, or the singing contact of wood and wire?

By Maria Chipman Topping Ferd. T. Hopkins & Son The interpretative artist is chiefly con- was a humanity, a musical emotion which tone, and the "coaxing" tone. Then crited in the message which leaves his every true virtuoso feels and reflects. It there is the solemn organ tone which is

 Image by the set of t Interesting Sine Parket and A tone on the violin is made by come such hand, then the pointer is raised which which the give their lives, have the physical stars of a contrast of the pointer is raised which was the physical stars of a contrast of the physical stars of the physical was Kreisler or a pupil just emerging get through without dropping either one. lawyer subists largely on erime and from the discressing efforts of the first of those pennics the teacher says noth-grade, because Kreisler has developed ing. If one drops he also says nothing, scars of study, encoder, despite his lawg-ertain muscles, helped on by the brain, built in deos the work he is pair for w lambdet aparishioner, in the back pay-and puts a subtle emotional force into just one that entirely changes its char-acter. The tone is still made by contact from those poor distressed hands that the strength and the profession humb

of hair and string, but it has taken on an first led some teacher to realize that there ourselves into a sea of liquid pearl whose element of beauty that the other lacks. was more in touch than was taught in heights are above the highest mountains

element of beauty mat the other tackets was more in touch than was taught in heights are above the highest motionages whose depths are beyond the depend true artist, by developing certain muscles, now is a combination of touch and tone. Long after the world is forgotten, after true artist, by developing certain muscles, now is a combination of touch and tone. Long after the world is forgotten, atter helped on by the brain, an appreciative and without which music has no inter-ear and artistic susceptibility, can pro-prieter, has been forging itself for tangi-duce something more than soft and loud he use for a long time. Many cele-clients have come before the Great brated teachers have made it a life study. Tribunal; after the preacher and his con-It was something more than technic, and out of their work has grown and gregation have forgotten their faith in something more than execution, that blossomed an interpretational touch that the light of fuller knowledge, the spheres something more than execution, that beassnets an interpretational touch that the light of fuller knowledge, the sparse made Rubinstein the arist player he was, even the old masters never knew. We Something more than rapid fingering and still have the "striking" toue which has One who created them. Music reades muscular pyrotechnics produced the taken on a new bell-like quality. To this from the foundations of time to the apox nuscular pyroteennes protected the taken on a new ochrinke quanty. To this from the foundations of time to be used to a storm of enthusiasm with which Paderew- has been added the "sweeping" tone, of Eternity. Can we then confine it to

Department for Singers Editor for August WALTER L. BOGERT, A.M.

Fundamental Principles of Breathing

Submitted for discussion at Convention of New York State Music Teachers' Association, June 16, 1915.

INTRODUCTORY NOTE :- One of the Voice Conferences of the recent convention of the New York State Music Teachers' Association was held June to one or the competences of the recent convention of the rece is one same shall be parent presented are given herewilk. The first thing on the program, however, was an important statement, founded an recent correspondence of The Artistude of the Anherities of New Jork State as to the Examination, Licensing and Registration of Teachers of Singing." This showed that the Department of Education of New York State is definitely opposed to any legislation embodying these ideas, on the ground that they would constitute an unwarranted interference with personal liberty.

WALTER L. BOGERT, A. M.

power is breath.

no activity of their own beyond clas- diaphragm or below it. ticity muscles of respiration.

4. There are two sets of respiratory ently of the muscles of inspiration and muscles, one for inspiration and the more in all.

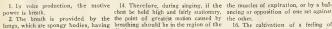
5. The principal muscles of inspiration are the diaphragm and the intercostal muscles that elevate the ribs and evert their lower borders.

6. The chief muscles of expiration are the four sets of abdominal muscles and the intercostal muscles that depress the ribs

7. The ordinary act of expiration is merely passive, the resilience of the chest-walls and the elasticity of the lungs being sufficient to produce it. 8. The diaphragm is not a muscle of expiration

9. The lungs and the respiratory muscles may be termed the motor of the voice-producing mechanism.

10. As the vibration of the vocal cords which originate the tone and the continuation of this vibration depend entirely upon the breath, and as the breath depends on the lungs and the Summanananananananan respiratory muscles, it follows that it is of the greatest importance that the lungs and the respiratory muscles



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strong support in the region of the 15. The control of the breath would diaphragm will strengthen the ability to 3. The lungs are controlled by the most logically and most naturally be maintain a good cantilena and decrease accomplished by the control independ- any tendency to sing off pitch.

17. No attempt to control the breath should be made at the larynx.

18. In general, no action of the breath nechanism should be allowed which would tend to produce interference with the voice mechanism

19, Perfect control of the breath menner

(a) Ability to fill the lungs to their apacity either quickly or slowly; (b) Ability to breathe out as quickly or as slowly as occasion demands:

(c) Ability to suspend inspiration, with the throat open, whether the lungs are full or not, and to resume the process at will without having lost any of the already inspired breath;

(d) Ability to exhale under the same restrictions (e) Ability to sing and to sustain the

voice of an ordinary breath; (f) Ability to breathe quietly as often

as text and phrase permit; (g) Ability to breathe so that the fullest inspiration brings no fatigue;

breath that the reserve is never exhausted;

(i) Ability to breathe so naturally, so

is of the greatest importance that the respiratory musicles that the respiratory mu

pline of ine means, viz. the port of use cords and breath. Related to them, in the buckst, and nasal cavities, the tongut, the plane buckst, the larger, the plangram, "Relation agent rally, front and back after these parts and the singreed after these parts and the singreed set them free to do their work."

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for All Vocal Students

By Walter L. Bogert

lent method of developing and strength- thought of as at the throat. The large upon resonance. ening the lungs, chest and respiratory end would then be in the region of the giving consists though to the brath helicons at the fittle end, but always at and in segments, and upon resonance, while singing. Their grayuhgr dails use will be faured

while singing. Their regular daily use will be found, done several times a day. most beneficial to the health. No claim made as to their novely. Most of The habit of full, deep, regular breathing tion of the air in the resonance cavities. them have been prescribed by competent in the open air should be formed as soon physical instructors for years. The first as possible. The sooner one abandons the duced by the vibration of the vocal cords

The beginner will doubtless experience the length of inhalation and let the same ance spaces of pharynx, mouth and nose some muscular soreness at first. This, number measure the length of exhalation. make it available in speech and song. like the stiffness that comes after the For example: Begin by inhaling during XIII. Resonance is more important first tennis of the season, is not to be two steps and exhaining during works. Than breath pressure in relation to vol-feared; it will soon wear off. Do not (A rhythm of two.) When this has time of tone and more important than the attempt too much at the start. Begin become easy, try four, then six, and then' segmentation of the vocal cords in refer accept too match at the start. Begin become easy try tour, then say, and table a segmentation of the acception of the start of the star

hat you sleep better, and that singing is always at same speed. The general the perfect vocal tone, consists of the becoming easier. EXERCISE 1—For abdominal muscles the first step, hold it by closing the free motion of the cartilages and muscles and digestive organs.—This may be taken throat, and then let it all out at once. of the larynx, and full use of the res-

before getting out of bed in the morning. Do not attempt to regulate outflow of onance space. This action produces the Throw off bed coverings down to the breath at throat. Keep throat relaxed. natural voice, or the voice which Nature feet and remove pillows from under head Keep mouth closed. Breathe through the intended a particular mechanism to proand place them over feet, so that the en- nose. Stand erect. Don't slouch, tire body is flat on mattress. Fold arms and rise to a sitting position, inhaling as

The Fundamental Principles of

Voice Production

(Prepared by Dr. F. S. Muckey)

of N. Y. State Music Teachers' Asso-

Association of Teachers of

Singing and Walter L.

Bogert, of Committee

on Standards of

From the Standpoint of the Listener

I. Sound is a sensation produced

N.Y. S. M. T. A.

ciation, June 16, 1915, by National

you rise. Sink back to lying position, exhaling in so doing. Repeat. This exercise can be done on a rug on the floor. f the feet are held down by some weight EXERCISE 2-For chest and lungs .---Stand firmly on both feet, head erect. shoulders back, arms hanging loosely at

Submitted for discussion at Convention sides. Without bending at elbows, raise arms straight out from sides, up, and over head. Then bring them down to sides again. Inhale fully and deeply as arms go up. Exhale as they come down. Repeat

EXERCISE 3-For chest and lungs .--Stand as in Exercise 2 Without bending t elbows, extend arms forward so that hands meet on a level with the face. Then, without lowering or raising hands, draw arms back as far as they will go, through the organ of hearing by means keeping head up and chest thrown for- of air-waves. ward. Bring arms forward again. In- II. Pitch is that characteristic of the ence are: hale fully and deeply as arms go back. sensation of sound which depends upon Exhale as they come forward. Repeat. the rate at which the air-waves strike the

EXERCISE 4 .-- For chest and lungs .-- ear drum. Stand as in Exercise 2. Keeping arms III. Volume is that characteristic of the always at same distance apart (i. e., the sensation of sound which depends upon width of the body), raise them forward, the extent of motion of the ear drum. upward, overhead as far as they will go. IV. Quality is that characteristic of the Then let them fall forward, downward sensation of sound which depends upon and back as far as they will go. Inhale the manner of motion of the ear drum. fully and deeply as arms go up. Exhale FROM THE STANDPOINT OF THE PRODUCER.

as they fall. Repeat. EXERCISE 5-For chest, shoulders and V. The voice is sound or air-waves. arms .- Lie on floor, face down. Place Vocal tone is always complex, being comarms-Lie on floor, face down. Flace toos los average compact tends of the second secon

to floor. Repeat. A good preparation for wave production, this rather difficult exercise is to practice VII. Sound, air-wave, or voice pro-it first standing, with hands supporting duction necessitates the use of a mech-reference. the swaying body between the sides of a anism which has three essential elements : narrow doorway. After awhile, a strong, low arm-chair may be used, allowing the body to sink into it, face down, with hands grasping arms of chair. Finally the floor may be used. EXERCISE 6-To increase lung capacity

and to strengthen inspiratory muscles. thus lessening the tendency to use too

Sand as in Exercise 2, with parter ups to us set of a unitator; the carutages . XIX. The principal business of u and relaxed throat, so as to offer no im- and muscles of the larynx form the pitch voice teacher is to develop the voice.

waves.

Practical Breathing Exercises pediment to the ingress or egress of air, mechanism; and the cavities of the fill the lungs as full as possible and see pharynx, mouth and nose form the how long you can hold them comfortably resonance mechanism.

IX. Pitch of the voice is determined by in this condition. Be careful to hold the breath not at the throat, but at the waist, the length, weight and tension of the by means of the muscles of inspiration. vocal cords.

Bear in mind the resemblance of the X. Volume of voice depends upon the THE following exercises are earnestly human breath mechanism to the bellows. extent of vibration of the vocal cords, recommended to all singers as an excel- The small end of the bellows may be which is caused by breath pressure, and

XI. Quality of voice depends upon the muscles, thus lessening the necessity for diaphragm. Now, we never control a vibration of the yocal cords as a whole

(NOTE BY EDITOR.)-The sound proprosent instructors for years. The first as possible. The sconer one altandons the ducen by the virtuation of the vocat fords five should be practiced when the body weak, shallow, spasmodic style common alone is so faint that it can be heard but is loosely clothed either on rising in the to most people, the better. When walk-morning or just before retiring at night, ing let a certain number of steps measure forecement of it provided by the reson-

tendency is to take in all the breath on free vibration of the vocal cords, the duce.

(Note by EDITOR.)-The experiments carried on for over eighteen years by Prof. Hallock, of Columbia University, assisted by Dr. F. S. Muckey, demonstrated that only in the manner here indicated can the acoustically perfect tone (i. e., the tone having the fundamental and all the overtones in proper propor-tions) be produced. Where the freedom of action referred to is interfered with some of these essential tonal elements are either weak or absent. Therefore I believe that this perfect tone should be recognized as the Standard Tone in Voice production. XV. Any muscular contraction which

prevents the free vibration of the vocal cords, the free motion of the cartilages and muscles of the larynx, and full use of the resonance space, is termed an interference.

XVI. The principal forms of interfer-

1. The contraction of the muscular fibres of the false cords, which prevents the free vibration of the vocal cords.

- 2. The contraction of the muscles of the soft palate, which prevents the use of at least one-half the resonance space.
- 3. The contraction of the muscles of the chin and of the back of the tongue, which prevents the correct action of the pitch

when arms are straight it will be sup-ported on hands and toes. Sink slowly VI. Voice production is sound or air-trained to hear in the tone quality the interference with the mechanism. This is the first step in the removal of inter-

XVIII. The ability to remove interfer-1. A vibrator to originate the airence is based upon a knowledge of the 2. A pitch mechanism to determine interfering muscles, viz., the vocal muscles nature of the vocal muscles and of the the rate at which the air-waves are involuntary and the interfering 3. A resonance mechanism to rein- the voice mechanism must be induced force the air-waves started by and cannot be forced. On the other hand, this lessening the renderey to use to much breach of first notes of a phrase. — VIII. In the voice mechanism the voict the will, can be eliminated. Stand as in Exercise 2. With parted lips cords serve as a vibrator; the cartilages . XIX. The principal business of the

THE ETUDE

XX. Voice development consists of the XXVIII. The art of singing is comdevelopment of the vocal muscles. evelopment of the vocal muscles. posed of two elements, viz.: the art of XXI. The principles of muscular de- voice production and the art of intervelopment require alternate contraction pretation. and relaxation without strain. Short

relaxation required for development of physiology and physics. These facts the vocal muscles. Removal of inter- apply to every voice mechanism with ference eliminates strain; hence, short, equal force and in precisely the same soft tones without interference form the way, and are therefore impersonal.

every singer and speaker.

duces the voice is exactly similar. It is that the art of voice production may be composed of the same elements-vocal standardized, as the same set of facts larynx and resonance cavities.

same material-yellow elastic tissue, action of the muscles and cartilages of a different set of facts.

XXVI. Those conditions which give tion, there can be but one standard full use of the resonance space are method, and this must conform in every identical in every speaker and singer. XXVII. Differences in the size and acteristics of voices. impossibility

XXIX. The art of voice production is

XXX. The art of interpretation is

production are precisely the same in knowledge, musical taste and feeling of the singer, and is therefore individual.

XXXI. This being true, it is evident every mechanism.

facts underlying the art of voice producparticular to these fundamental facts. XXXIV. Method in voice development

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swift, tremulous motion." Pope has it- chord of E major. "To quiver, as, a whisper vibrates on the The dotted or straight lines indicating ear." Dr. Hugo Riemann calls it "A true or normal pitch.

mannerism in singing that soon becomes wearisome," referring to it as a tremolo. Doprano.on (?) channes Allo on [?] E and a source of the second second (?) B. and a source of the second seco Vibrato (pronounced vee-brah'-to) really means, vibrating with strong, in-Bau on (3) E tense tone. The true vibrato as applied

to vocalizing never wabbles : but the human voice under intensity of feeling To aggravate the above the accompanying instruments remained of course true It is to be deplored that so many vo- to the pitch-to the credit of the tenor calists seem to think that the more they be it said he was at pitch about half the fluctuate (vibrate) above and below the four counts.

rendition. Of recent years this misuse ing to hear vocalists who sing with true and abuse has increased to an aggravat- intonation and a steady emission of ing if not alarming extent, In solo singing this "mannerism" is tension has much to do with this and

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ideal exercise for voice development. XXII. The laws which regulate voice based upon the personal experience, XXIII, Every mechanism which pro-XXIV. All vocal cords are of the

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individual.

same root as the English wabble: to distressing.

that the pitch remains the same.

the same as used in instrumental music.

naturally becomes vibrant.

shape of the elements of the voice is not only possible, but absolutely essenmechanism account for individual char- tial, while method in interpretation is an

cords, muscles, and cartilages of the may be used to measure the product of XXV. In correct voice production, the each singer's interpretation is based upon the larynx is precisely the same in every XXXIII. As there is but one set of

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THE word vibrate is derived from the to the refined and cultured ear positively wander, to move in a serpentine direction. How often do we hear a quartet of The strings of an instrument are said to really good voices ruin a fine piece of vibrate when struck or touched; but note harmony by *wabbling*. Not long ago we listened to such a combination in oratorio Holder states that "Breath vocalized, work, and the effect of a sustained chord that is, vibrated or undulated, may dif- can best be described by the following

ferently affect the lips, and impress a diagram-to illustrate, we will call it the National Toilet Co., Dept. T. E., Paris, Tenn

> Freckles STILLMAN'S Freckle Wouldst Thou Be Fair CHE STILLMAN CREAM

pitch, the more impressive becomes their In this day and age it is really refreshsound. Command of breathing and chord

"wearisome" enough, while in the rendi- therefore vocal teachers are largely retion of duets, trios, quartets, etc., it is sponsible for existing conditions.

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Department for Organists and Choirmasters Edited by Noted Specialists

The Amateur Chorister: His Faults and Virtues

By Wilson A. Burrows

Lack of General Interest

"THERE is the widest scope in chorus tion of experience, still read laboriously poser's name had not impressed itself singing for the exercise of the highest from note to note, instead of by phrases, musical qualities," says Arthur Mees, in as one reads language, and should learn his admirable book, Choirs and Choral to read music; and for some inscrutable Music; but our choristers, while gener- reason they corn to acquire the faculty, ally intelligent, are nevertheless seldom so indispensable to orchestral players, of surcharged with musicianship. They seeing two things at once, hence the vast rarely know as much as they think they difficulty they have in keeping one eye on o, nor nearly as much as they might, the music and one on the conductor. Now most choristers are not only sure could they but be induced to take their

nusical activities more seriously: to de- that they can read: they positively bask ote a little study to sight-singing and in the consciousness of an exceptional

hearsals with exemplary regularity for a choruses, Theodore Thomas had occa- music year, or a decade, as it may happen. sion to reprimand a soprano for inatten-

and zealous choristers as of yore. hearsal he passed the lady as she was One is constantly confronted with evi- departing, and turning to her he said and zealous choristers as of yore. dences that they "order this matter bet- very quietly, but with intense sarcasm: ter" in England. Says Mees, again: "To-day England, in point of choral deal better than you do now before I

It has become preeminently a nation of of my orchestra." be gathered together in almost any sec- much concern about their words, and

tion of the British Empire which can be usually proceed in happy disregard of the trusted with singing, on the spur of the fact that if they were always certain of moment, often from memory, the favorite the text their vocalization would be inbined efforts would be definite and delssohn " Mr. A. S. Vogt, conductor of the euphonious, and not, as they now so

phenomenalty successful Mendelssohn often are, "muddy, ill-seeming, thick, Choir of Toronto, says (*New Music* bereft of beauty." Many English con-*Review, December*, 1911): ductors insist on a thorough familiarity "There is this difference, generally with, if not an absolute memorizing, of

speaking, as regards choral music in the text. The celebrated Dr. Henry England and America, that in the former country the very best amateur material is keen for the work whilst in America, their words, that these may be the more

Slavery to Notes

Most choral conductors have made de- In most cases our choristers display termined efforts, from time to time, to the "utmost aversion to home study." free their singers from a slavery to the Those who do carry their books back and

upon their eager minds. A similar lack of curiosity usually manifests itself in an amazing indifference to the doings of choirs and choruses with which they are not immediately connected, and anyone who has sought to administer the affairs of a choral organ ization in a suburban community knows the incredible coldness such singers can display toward an institution for which they might not unreasonably be supharmony, and cease to be mere "pass- ability. They are loant to admit that posed to have the livelies solicitude. In admit the posed to have the liveliest solicitude. In additional their neighbors are thus fortilified: of such cases one is led to wonder why Our singers have a queer capacity for their own fitness no doubt ever intrudes. these impenetrable citizens deign to sing bewildering exhibitions of the capricious Every conductor is familiar with these at all, or how they were ever beguiled and sporadic. One sees them at re- symptoms. At a rehearsal of one of his into the fascinating mazes of choral

Those who have given much study to Then they disappear in some odd way tion. "He treats us as if we were mem-the subject have expressed varying de-for a long period. At the most unlikely bers of his orchestra," exclaimed a grees of pain and grief at the discovery moment they have been known to re- singer to her neighbor. Thomas heard that our choristers, both urkan and appear, and become again faithful, serene the remark, and at the close of the re- suburban, generally have but a scan notion of esprit de corps. They are afflicted with a sort of snobbishness that assumes wondrously absurd shapes if given the shred of an opportunity. Those "Madam, you will have to sing a great who doubt this should carefully note the demeanor of a body of singers when some cordial and guileless soul ventures to chorus singers. Bodies of amateurs can American choristers rarely manifest suggest something that will promote sociability in the ranks, Thibaut, in his quaint little book, Purity in Music, says: "The primary and essential requisite of a choral society is that its members be oratorios of Handel, Haydn and Men- finitely improved, and that their com- judiciously chosen from genuine lovers of art;" hence one might reasonably expect to find such a group socially, as well as musically, homogeneous,

Choral Singing in America

The foregoing observations may seem to ignore the fact that America has done Coward makes his choristers not only really admirable things in choral music; that it has a Handel and Haydn Society country ine very east anated matrix is keen for the work, while in America, is keen for the work, while in America, is noon hem. When and few months (1915), and that some of the singers can be interested? English singers have even invaded the the second of the singer and be accountry within a very few for the singer and be accountry within a very few is usually at a grotesque disadvantage. Canadian trip, it is true, but our singers handled with fair facility: the Laim is to be a charitab attempt to depict the singer of the sin do not seem to have displayed a similar almost invariably "a source of innocent average chorister as a superficial, narrow and egotistical person. Nothing of the

sort is intended. As a matter of fact, a large proportion of the members of the important choruses in Boston, New York and Chicago, for instance, belong to the "commuting" class, and attend rchearsals notes, but all attempts in this direction forth are, almost without exception, those at no little expenditure of time, effort notes, but all attempts in this outcome formation and anose without exception, unset is not thue expediature of time, are seemingly wasted. It is almost im who need this private preparation the and money. Indeed, choristers when her possible to convince the chorister that least. Then too, they are singularly de- will, can be so interesting and delictful possible to convince us analyze aught, void of curiosity. A man who had spent that one is moved to regret that they are readily becomes a habit, and greatly pro- many years in choirs, heard one Sunday not, as a class, just a bit more bent on readily becomes a naut, and greatly pro- many rates in close, near one sunday not, as a class, just a bit more beau motes ease, freedom and flexibility. Here a work that he had sung in earlier days, perfection. Men of important affairs, moles ease, treedom and meximing. Here a work one in his oung in carrier days, perfection. Men of important amount the land is full of folk who have sung but which he could not at once identify. whose lives were replete with stress and the and is tan of too who have sung After service he asked a member of the anxiety, have often been heard to de-The Mession, for Instance, many users that the anthem had been. The clare that many of their happiest hours of times, but who, for an time, seem alow what we another hay peet. The clare that many of their happest hou-never to have throughly memorized a singler "hadn't the least idea who wrote were those sport in choral singlet, and single one of the great choruses, and who it," and three other members of the that some of their best friends were the single one of the great works, and the choir were questioned with a like result, acquired. But all choristers, whether will sing hymns eight dats in eight of their Yet they had sung that selection for affable or not, could be of vasily greater a lifetime, cunging desperatory to then set any and song that selection for attable or not, could be of vasuy su-books. Similarly we find hosts of several Sundays, and had no doubt re- effectiveness as musical missionaries books. Similarly we not note of the second it often, but the hapless com- they would but put a shade more of

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music. That they are seldom "professional," is no reason they should not command as much joy in their art as the most enslaved virtuoso, and that joy they can forever retain.

orphans among musicians. An enormous said in a tone that all present could hear : amount of highly specialized aid is nowadays thrust upon all types and grades grims' Chorus from Tannhäuser, as I tive to countless demands upon our time adays till de ad given to toilers in the important field of choral music. A careful search through it belongs in the opera, what is its use, spirits and cast away the strains of musical literature discloses the fact that and any other details that will add to our anxiety, or care, or worry, or natural these are largely left to grope their way understanding?"

about as best they may. There are hosts Rather startled at the innovation, but fact of our coming into the temple was of books devoted to the orchestra and the fortunate in having a pretty fair acquaint- our frank confession that we needed its opera; but those which discuss choral ance with that struggle of the church message, its charged atmosphere, and music arc few and brief. The vital part with the world of the opera. I man- that, in a blind kind of a way, we felt played by choristers in their own field is aged to meet the emergency and to be that our presence there carried with it a usually taken for granted; whether they glad of a man in the pulpit who wished well-defined hope that we should find in are deemed to be above or beneath criticism doth not yet appear. Throughout his entire career the student of piano ina He drinks little, and one can hardly special need at certain times, and not be well-nigh swamped with guides, axioma and suggestions; the budding violinis,

is similarly nurtured and admonished while the prospective solo singer is the object of a tremulous and prayerful solicitude. Words of inspiration and encouragement, however, rarely reach the chorister. There is grave reason to suspect that,

much of this indifference arises from the fact that choristers are, for the nonce,f unfashionable; there is no chance, with them, for personal display and exploitathem either music, instruments or pub-Even their conductors, thoughi realizing the precarious nature of thematerial under their control, find them-n selves unable to resist the temptation to; be funny at their expense. "I have heard" more sarcasm and evnicism from our conductor," said a vocal and docile bank official, "than from any other man soever He's worse than a disappointed stock, gambler." In view of this odd neglect the wonder is, that the supply of useful, singers should be as large as it is, and this seeming antagonism probably accounts, not only for the many self-taught musicians to be found in choral ranks but also for the detached and indifferent attitude of the many others.

A Mine of Delight

There is a mine of inexhaustible dc-. another John Sullivan Dwight, or somes proved a great attraction to Paganini. of some delicately sensitive and highly and neglected patience of the hundreds trained observer like Sidney Lanier, who, of splendid people who had gone before as a flutist in the Peabody Orchestra in me, to be able to sum up fittingly what Baltimore in 1873-75, portrayed, in ex- had stirred and burned in their breasts, quisite and inimitable letters to his wife, and had longed to burst into words that the trials and ecstasies of orchestral should break into that indifference which playing.

We need to open our eves and see for needed one of the great to say the right ourselves instead of trusting the direction our steps to the guidance of others. ven an opinion based on ignorance, a platitude gathered from some outside source. If it is not a platitude but the it worse, for it is not sincere, unless of ccurse it is quoted understandingly. We ten it out, and here is what I said :

the Emperor .- EDWARD MACDOWELL.

earnestness and real devotion into their The Organ Prelude, Offertory that we should feel these influences as we and Postlude By Albert Cotsworth

sult, a certain amount of excuse can be about to begin to play the prelude, the selfish wishes must be fought off, and a found for them. They are, as it were, clergyman turned studdenly to me and sincere desire to meet the God we came "I see you are going to play the Pil- that we were all human creatures, sensi-

won't you please tell us about it, where That we couldn't always control our

might be in all sorts of tumult. I told

to know for himself, as well as others, the church what, in our inmost souls, we what music could say to receptive hear- felt we needed. We might not be in any understand how his body holds together." conscious of other than a form in our

The Real Paganini

them that all these mixed motives, and This description from the pen of a desires, and plans, and ambitions, and musician like Ries is of the very greatest hopes, and fears, and sorrows, and perinterest, as we have thousands of high- plexities, together with a hundred un flown panegyrics, even poetical similes worthy impulses, find a place in the make

and descriptions by men like Schumann, up of men and women when they go to Liszt, etc., but very few of his contem- church. They are the composite which poraries give us any actual facts about confronts the minister when he surveys the man and his art. Here, then, we find the well-dressed figures and scemingly the statement about his thin strings con- impassive faces as he enters the pulpit ton. Then, again, they are commercially, firmed, plus details about the application negligible; there is little hope of selling; of the fingers of his left hand, which I of the fingers of his left hand, which I do not remember to have seen in other biographies. His care that nobody but interest finder that have then due to their dissastisfied selves, and give intimate friends should hear him play of their dissastisted serves, and give outside the concert room is easily understood, and what Ries tells us about his that are before them. I repeat, that they eating much and falling asleep at meals do not give voice to this sentiment-that how his overwrought system they are mixed or indifferent in their shows fought in a most natural way for its very attitude-that they came to church for existence, for without much rest or sleep various reasons, or for no reasons at existence to writion much need to see y various teasons or for no reasons at he could neither have digested his food all, but that down underneath there is nor borne the constant strain on his felt that something in the church service weakened nerves and constitution. In will be helpful. It is enough to appall the following letters we see Pagnanini a stout heart when one realizes this on again in a different light. First they portunity, as well as to make one wonder show his enigmatic nature, later on the at his presumption that he can meet such child-like respect and tender sympathy a demand-the man on the bench as well for the veteran musician, Dr. Franz as the one in the pulpit.

Ries, Ferdinand's father, a loveable trait

in the character of a man who was variously and maliciously described as a Dere is a mine or mexinausione ac-light in chora singing, which is not miser, a murderer-may, even as in league that the present endorses, and the future demands that the present endorses, and the future demands that the mar whose music is to seek to touch the hearts of his fellows commentator who shall be at once poet. The beginning of 1830 found him still in and bring them back to heaven again and musician. We must await the coming that town and it was short that time must obliterate all that part of himself which is complacent as to his abilities and ambitious as to their recognition, and place his gifts in the hands of his Maker and, quite simply, ask that they may be used aright in the temple. I am sure that this position will be questioned, but there has ever taken for granted those portions are all sorts of intimations in the air of the church worship. The occasion to support the theory that the music of the church, in future, must be in the hands of those who believe that it is a component part of the service, and that it edifies, that edification must be the

words with requisite force and forever. I know I stumbled and missed fire and as the baseball fans would say, "muffed" the frankly given, is of more value to art than big chance. But I did not dare hesitate incident, not the main factor, just as the to try to do what was asked-I couldn't sermon must be serious and informed have faced the names of those who have with a vital message, but may also be echo of some fine thought, it only makes gone before, to say nothing of the living. brilliant with literary quality and magnetic Since then I have amplified and writdelivery. Believing thoroughly that these things must be so, I told the people I was

need freshness and sincerity in forming I told them that the prelude meant the talking to that if I did not have some our judgments in art, for it is upon real call to worship, the summons to put thing in my music that should call to the these that art lives. All over the world aside the things which crowd the mind inner nature of those in the pews, I had we find audiences listening to long con- throughout the week, and to turn the no business in the choir loft. First and certs, and yet we do not see one person thoughts inward towards those aspira-foremost I must try to bring to the with the frankness of the little boy in tions which every man finds within his minister a sense of repose and earnest-Andersen's story of the New Clothes and breast, and which differentiate him from ness, no matter what I played: I told the lower forms of life. I told them them that the original meaning of the word

entered the church building-that its portals should shut out the material thoughts. both worries and pleasures, and enclose up with a quiet and composure that we could find on no other day and in no

But if choristers appear to loaf and ONE Sunday evening, just as I was other place. That trivial impulses and to worship be uppermost. I told them

wishes, or personal cravings, but that the

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prelude was improvisation-a something not so understand it, I believe it is what that should permeate, something form- is mean to be conveyed-that it is the less but steadying, centering and fore- release of all restraint and hesitation, and shadowing; that no matter what the day, the voicing to the utmost of the heartor occasion, the prelude should contain felt desires which long for utterance, a something to quiet and soothe, but by no prostration before a Creator whose means to stupify. The testimony of many bounty and blessing cannot be compreministers would be that the prelude of hended, so vast and glorious and enthe morning sets the pace of the day for nobling is it.

them, and that however imperfect the And I added, that I hadn't in mind for execution, the purpose and the spirit will the organist any long-faced or obtrusive get into the music itself, if that spirit is piety, any assumption of a grace that is present, and the performer is in earnest. so rare that it is seldom seen-of a person That is my definition of the prelude- so completely devoted to what he is doing scmething to drive away the every day that the personal is alsolutely left out. fret and to center the mind on what We are all "poor critters" as Mrs. Gum-midge says, mighty unreliable as to motive. But it is on ideals that the world really feeds, and the organist with one

dam, you will have to sing a great

h concern about their words, and sociab

text their vocalization would be in- chora

ely improved, and that their com- judici

text. The celebrated Dr. Henry to igi

Work

that if they were always certain of

tors insist on a thorough familiarity

The Place of the Offertory The Offertory, I told them, was intimate has an opportunity to work towards it

in character. It is the one portion of the that is missing in many of the other service that is absolutely personal-the walks of life. The following list of preludes, offersurrender of one's temporal gifts in gratitude for spiritual gifts absorbed, tories and postludes has been selected in The desire to give tribute, because the conformity with the ideas set forth in the heart is full is as old, and just as new, as foregoing article: heart is full is as out, and just as new as empy new in accepta out of itation humanity itself. We speak, at times, music and one on the conductor. ization facetiously about the collection, and we low most choristers are not only sure question one another's gifts, whether they they can read: they positively bask displa

should be larger or smaller, but that does the consciousness of an exceptional they should be larger of shaker, but that was the constrousness of an exception that posed the basin, or in the basket, or the hat, or ir neighbors are thus fortlined; of such the tamborine, are the outward and visible ir own fitness no doubt ever intrudes. these the fitness are determined and visible are on the such that the set at the

tign of an investigated optimal greating of rown htness no double ever memory and and optimal greating of rown in the second sec personal in its touch-the delicate, the to reprimand a soprano for inattentender, the gentle, the appealing and even to reprime a supration of the were mem-the sentimental, something to cover the of his orchestra," exclaimed a green intimate relations of life to recall asso-ciations that were blessed or formative, remark, and at the close of the re-subus remark, and at the close of the version of the close of the craile song, the evening song, the close clo love songs, the ballads, old hymn tunes, quietly, but with intense sarcasm: assum fragments from larger works like quartets, symphonies and (guardedly) operas better than you do now before I -all the things which in their larger I treat you as I treat, the members demea cordia that people love to hear, and are endeared merican choristers rarely manifest sugge

so many sorts of association, or then the share is no space to enumerate ally proceed in happy disregard of the quaint And I confess that the postlude was

a problem. Of course it is the outgrowth of the retiring processional of the celeof the retring processionar of the verte al efforts would be definite and pect it brants in the ritual of the early church, bonious, and not, as they now so pect it and was then listened to in silence until a ree, "muddy, ill-seeming, thick, as mu priests and acolytes had disappeared. In set of beauty." Many English con-

churches there is not the "visiting" spirit h, if not an absolute memorizing, of which pervades other denominations. which pervaues out is a heritage vard makes his choristers not only really from the days when people lived far g, but read aloud from time to time, that apart, and the Sunday meetings were ir words, that these may be the more that events to look forward to as giving the events to look torward to as arrow, the phy impressed upon them. Then some personal intercourse craved. But there hy confronted with German or Latin world is another and better view. If the serv-

Be Enthusiastic in Chorus and the people have poured out praise to God in hymn and prayer, and been filled with new inspiration from the spoken To ALL chorus members, I would say word, is it not the most natural thing in the world to wish to manifest the ac- this; be an enthusiast above all things.

the world to wish to manifest the activity of an entitiestant above all things, ouired enthusiasm and to glow with If you can't be this, do yourself, the kindliness towards one's comrades? And chorus and the conductor a favor by getdoes not all the happy chatter, that ig- ting out before he puts you out, which he nores attention to the organist is will surely do, if he knows his "business, saying, really spring from the outburst Be religiously prompt at rehearsals. The feeling so engendered? And so the success of the whole depends upon your brilliant, rolling tones of the organ in presence. Give the closest attention. If march or other stimulating mood can the conductor is making an explanation. march or other stimulating mood can be conductor is making an explanation be used to still more enliven and stir kindly remember that he means you as the emotions and make the mingling in well as your neighbor. Don't try to debrotherly love more enthusiastic and velop yourself as a conversationalist durhelpful than ever. I told them what ing the period of work. Occasionally,

Eugene Thayer used to say about it, how just now and then, look at the man with Eugene Thayer used to say about it, now put have also then, now at the man with he felt that the full strength of the organ the baton and remember that he is not should be reserved until the end of the practicing calisthentics, but is trying to inshould be reserved that he can of the dicate in which part of the measure you day. That its notes of goin should be observed in which part of the measure you poured out then in an ascription which are supposed to be singing. Work, at summed up the day's privilege. That it least, as hard as the conductor and sit shull be full and vital with the sur- up straight and sing to the best of your should be full and vital with the sub-up dialoght and sing to the best of your charged emotions of praise and exaltation ability.--MR, H, R, HARVEY, in the Southand thanksgiving. And while we may ern Educational News,



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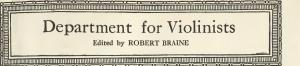
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Ferdinand Ries and Paganini Cologne to Paris. He plays to me often great pianist-composer continued to ex-By E. van der Straeten

FERDINAND Ries (1784-1838), the famous pupil of Beethoven, who wrote some remarkably fine symphonies and responsible position with Messrs. Broad- understand how his body holds together." wood & Sons, the well-known London pianoforte manufacturers. It is all the

more valuable, as he was a man of culture and refinement, who, by the integrity of his life and kindliness of heart, was beloved and revered by all who knew him. With Vienna and Viennese artists that he studied under Beethoven, and thence he received his first account of Paganini

brother Joseph: "I have seen a letter firmed, plus details about the application from Mayseder in Vienna. He says all of the fingers of his left hand, which I then one of the foremost London violinists. He is mentioned also in a comic song about Paganini published in London about 1831 :

"Great King, King of Catgut! Agitato!

play, sirs-Glory be to Tweedle Dum! success to

Tweedle Dee! sirs-" Towards the end of 1829 Paganini came to Frankfurt, where Guhr, the con-

Recitativo Preghiera, from Moses, and brother: variations on the G string, written down from memory and played-you cannot imagine any such charlatanry, it was bad beyond description. In the variations he missed every point. He stood quite

alone on the stage, played by heart, and was very pale, either from fear, anger or shame. Paganini himself was present at the concert. He is still here, and during his present stay I have become on a very intimate footing with him. We visit each others, and you must give him some ad-



The Real Paganini

This description from the pen of a musician like Ries is of the very greatest interest, as we have thousands of high flown panegyrics, even poetical similes Ries was in constant touch from the time and descriptions by men like Schumann, Liszt, etc., but very few of his contemporaries give us any actual facts about the man and his art. Here, then, we find On May 21, 1828, he writes to his the statement about his thin strings con-

violin players may as well hang up their do not remember to have seen in other fiddles on the wall now, that Paganini biographies. His care that nobody but has come-it must be beyond all con- intimate friends should hear him play existence, for without much rest or sleep. he could neither have digested his food

have never met with,

weakened nerves and constitution. In Mori, Spagnoletti, now must second fiddle the following letters we see Pagnanini unable to tell the real one from his again in a different light. First they counterfeit."

show his enigmatic nature, later on the child-like respect and tender sympathy

Ries, Ferdinand's father, a loveable trait success. He visited Paris and London. ductor of the opera, heard him, and from in the character of a man who was varihearing wrote down some of his solos, ously and maliciously described as a to meet again, Being a good violinist, he set himself to miser, a murderer-nay, even as in league these hard, and soon imagined with the archfiend of man. Frankfort he could emulate Paganini. The results proved a great attraction to Paganini. we learn from Ries's letter of January The beginning of 1830 found him still in 1830: "Guhr announced and played a that town, and it was about that time Concert à la Paganini for his Christmas that Schumann heard him play. On concert at the theatre here, including the January 16 Ferd. Ries writes to his

"I am on very intimate terms with him, but cannot make him out. I don't be-lieve he can himself." On February 8 he writes again, informing his brother about the state of his comparatively new the scroll, instead of neatly cut off, the Broadwood grand pianoforte, which rattled hadly, and he was anxious to withthe bridge wrongly placed or leaning forhold the fact from public knowledge, "I ward, wire used in place of tail-piece gut, refused vesterday," he writes, "to play ot any other careless or ignorant make with Paganini for the benefit of the poor. shift in the fitting up of the instrument, other, and often dine together. At the My rheumatism had to serve as the reabeginning of April he will be going to son. The secret reason, however, is that stamps the owner immediately as a mere bungler, or at best as a second-class man. London. I shall direct him to you among I should have injured myself as well as Broadwood, everybody being anxious to the necessary wear and tear of use will vice in economical matters. I told him bear the instrument played in public. . . that he could rely upon you, as he is of Paganini told me yesterday he would occasion a visit to the repairers at least a very suspicious nature. He is in every stay here till I returned (Ries was going as often as once a year. If there is nothrespect the most interesting and also the to conduct his opera, The Robberbride, ing else the matter, even constant praand the second s

see from Ries's letter of April 26: "Paga-"It seems that wherever the long, nini gave a concert here on Easter Sunshrivcled fingers fall on to the finger- day, and played more beautifully than board they are with absolute certainty in ever. Yesterday he gave his farewell the right place. The fingers bend en- concert, but did not play so well by far. choral works, gives an interesting ac- tirely, he takes many notes with the flat The house was not filled. I think that count of his personal intercourse with part of the finger, not with the tip, and disconcerted him. He will not go either Paganini and Carl Guhr, who studied yet it sounds. The A and E strings are to London or to Paris this year, but will Paganini's playing, tried to imitate him, very thin. I came to him already five travel about in the watering places. Onc and published in 1829 a book On Paga- times when he was playing the violin, but cannot make him out." On May 19 we min's Art of Playing the Violin (Ueber so softly that I could hear nothing in hear from Düsseldorf: "I took Paganini Paganin's kunst die Violine zu spielen). front of the door to his room. He eats with me to Bonn. You cannot imagine

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in his room, and a similar sureness I ercise its spell over Paganini, as we may

No more sore china; no friction; no chafing; easy ta sold the violin in position. Endorsed by grea riolinists and doctors. Don't take chances will rour skin. Send for this wonderful rest to-day four money back if not delighted. Ask your dealer if he has it. If not write us. He was very amiable, too, played for \$1.25 postpaid instance at the rehearsal everything with Dealers write for our offer a full tone, so that my father should be The R. S. Williams & Sons Co., Limited 145 YONGE STREET, TORONTO, CANADA able to hear him twice, a thing he never

did at Frankfort. To-day he is to give a concert here also, and then goes via Elberfeld to Cassels, and again to Frankfort. Next year only he will go to Paris and London. One cannot rely for half an hour on his plans or what he says." On November 6 he was in Frankfort again, as we learn from Ries: "Paganini is giving another concert on Monday, and says he will go to Paris and to England after that. "A little play has been given here by a stranger, Mr. Just: "Nicolo Zaganini, the great virtuoso." I have never seen such

ception. He has given seven concerts in outside the concert room is easily under- an imitation. Paganini himself was in Vienna, and taken over 100,000 florins. stood, and what Ries tells us about his one of the boxes, and laughed hearly. What will friend Mori say to that?" esting much and folling aclean at meals. One really would have sworn it was himcating much and falling asleep at meals One really would have sworn it was him-Nicholas Mori, a pupil of Viotti, was shows how his overwrought system self. His playing was, of course, parofought in a most natural way for its very died, but not offensively. It will be given to-day for the third time before a full house. It is an extraordinary thing to nor borne the constant strain on his see. I believe if they came together in front of the footlights one would be

Early in 1831 Paganini carried out his intentions, and traveling via Strasburg, for the veteran musician, Dr. Franz he gave two concerts with his wonted

Ries and Paganini however, were never

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finger-board, and the latter must be re- The Unaccompanied Violin dressed by a skillful workman. One Solo

could name several men in New York violin makers," but whose income is from San Francisco asking for advice in difficult movements from the Bach sonalas really derived almost entirely from the regard to the unaccompanied violin solo. to make them effective. One of the constant repair work which they do, He says: "I should like, if I am able, to simpler movements if played with perfect largely for professional players. I have spoken above of necessary re- ing solo, preferably one that could be fail to possess rare charm. These works pairs which occur from time to time as played alone, without a plano accompani- should be played from memory to make a mere matter of routine, but there is a ment. This style of solo is uncommon, the best effect. Whether he expects to

large class of accidents to violins which and it would make a greater impression play them in public or not, every violinist are the result of mere carelessness or upon an audience, I think, than the ordination in post of the mastering of lack of knowledge, and might better be mary violin soloist who plays with his avoided altogether. One might numer- accompanist. What is your advice upon them is a liberal violinistic education for te them somewhat as follows: the subject of playing without a piano the serious violin student. No less a composer than Schumann wrote ninno ate them somewhat as follows:

loose catches, which come open and spill While it is possible to play double stops accompaniments to the Bach sonatas, and the violin out on the sidewalk or in the and broken chords of three and four although the accompaniments are a fine now. 2. Allowing the bridge to become tipped a melody instrument, and very little out-used, for violinists seem to feel that if forward (especially when tightening up side of studies has been written for it the great master Bach had wanted acnew strings), until some day it une-without the accompaniment of the piano companiments he would have written pectedly falls down and breaks. This is a other instrument Inaccompanied them bimself a very common, but very inexcusable ac-cident. To be sure, a new bridge costs but a triffe, but it is quite a task to fit it perfectly.

it perfectly (no two violins being exactly very doubtful success, but an occasional alke), and a new bridge never gives as violin solo, without accompaniment, seems good a tone as a really well-fitted old one, to possess an unaccountable charm for 3. Laying a violin down forcibly on a the general public, and the most eminent hard surface, such as a marble-topped violinists often introduce these unaccomtable, or hitting it against the top of a panied pieces, but mostly as encores to compositions which have been played with 4. Subjecting it to extremes of heat an accompaniment, or by way of novelty

and cold, dampness and dryness. If in in a group of accompanied soli. damp, muggy weather, a violin enclosed The six sonatas for violin alone by in a tight case happens to be left in a Bach, and the Twenty-four Caprices for very hot place for a time, it will almost violin solo by Paganini, which are among surely come apart in all the joints and the most famous compositions in the literature of the violin, are more fre-

5. Attempting to improve the appear- quently drawn upon by violinists for unance by a coat of common varnish, or by accompanied solo work than any other. cleaning the old varnish with some sub- The Chacone, from the Fourth Sonata stance which scratches or dissolves it, by Bach for violin solo, is the greatest Note.—The varnish of a violin is a mat- and most famous unaccompanied violin ter of great skill and care with the solo in all the literature of the violin. companiment, provided the violin part has maker, as it affects not merely the ap- This great work is apt to deceive the stu- the melody throughout, but if the compearance but the tone as well] The casual reader of this article may comparatively easy to master, but who get the impression that a violin is such soon learns when he comes to study it, of the standard violin compositions, ex delicate and easily damaged instrument that it requires violin playing of supreme that there is considerable worry involved quality to make it acceptable to an audiin being the possessor of one, but such ence. The playing of the Chacone is not the case. The precautions to be considered by violinists to be the "acid observed are quite simple and common- test" of a player's ability, since many a place, and in the last analysis narrow violinist who would make a fairly pleasdown to the application of a little plain ing effect with a string of technically common-sense and thoughtfulness. difficult bravure variations, might be in-

sufferable in the Chacone. Joachim got The Meaning of "Col Legno" much of his reputation as a violinist through his excellent rendition of the A CORRESPONDENT recently wrote to the Bach Chacone and other excerpts from London Musical Herald saying, "This the Bach sonatas for violin solo.

question was given at a recent Art of There are many other movements from Teaching examination-Give the meaning the Bach sonatas which are frequently the solo violin part and the accompaniand musical effect of Col legno. It means heard on the concert platform without and missare effect of the bow, but accompaniment, such as the Preludio together, that the violin part played with what is the 'musical effect'?" The fol- from the Sixth Sonata, which is a favorite out the accompaniment would be an ablowing interesting reply was printed in number of Kubelik's, and with which that

the journal: well-known violinist never fails to achieve Col legno certainly means to play with a sensational success. The Bourrée from by the composers of the great concritor the back or stick of the bow, but it should the Second Sonata is a popular number, be remembered that the bow is not drawn and the Presto from the First Sonata, across the strings in the usual manner, and the Corrente from the Second Sonata, instead of this the strings are struck with are also very effective short encore the bow, which immediately bounces away, pieces, and there are many other move-Naturally only staccato passages can be ments which can be effectively used by played, and the effect produced is a sort the violinists who wishes to vary his prayed, and the enter prior which can either be program by an unaccompanied violin grotesque or uncanny, according to the solo. Any violinist who can play the way it is employed. Grove describes it Kreutzer studies fairly well, can play the panied violin compositions comes from as being something like a guitar and casta- easier movements of these sonatas ef. the fact that the first G below the staff nets combined; if a Spanish rhythm is fectively, but it must be remembered that in the treble clef is the lowest note which used this effect is undoubtedly produced, these compositions must be played with can be made on the violin, and that dabe used this effective when executed by a superlative skill to please an audience. Tate harmonies are impossible. The tar large number of instruments, as the tone The violinist must bear in mind that misses the lower bass notes and the comlarge number of instruments, as the tone are volunist must bear in mind that misses the lower bass notes and use produced by a single instrument is very a piano, or other accompaning weak and indistine. Hummel and Boiel- a multitude of sins when it comes to instruments would supply. Long sub-dieu were the earliest composers to make violin work, and violin playing which tained notes of the violin in calibra use of this effect, and notable examples of might sound passably well with a skill- playing cannot fail to prove tiresome use occur in Lisu's Maseppa, Wag- fully played accompaniment might be without the complete and often elaboration its use occur in Lastra stateppa, wage tany payeu accompaniment might be without the complete and otten same neer's Storgited, and The Meistersinger, exercitating when played without any accompaniment of harmonics which is and Saint-Saint' Dante Macabre. accompaniment, For this reason the usually written to accompany them.

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violinist who plays an unaccompanied solo should practice it until he has brought it to a high state of perfection A CORRESPONDENT writes to THE ETUDE It is not necessary to choose the most master some "showy" and difficult appear- technic and the true Bach spirit will not should make himself the master of these them himself.

The Paganini Caprices

Some of the Paganini caprices are often used by concert violinists, and form effective unaccompanied violin soli. These caprices are many of them very difficult, and require technic of a high order to render them effectively. A well-known violinist some time ago played the entire twenty-four in one evening at a concert in Berlin, and later repeated the feat in the United States. The performance was remarkable as a feat of technic and memory, but was naturally somewhat monotonous. One of the caprices at a violin recital forms a pleasing novelty, however, and never fails to please the audience if well played.

Of course, there is nothing to hinder any violin solo being played without acdent, who at first glance thinks it is poser has written an accompaniment, this will make it more effective. Very few cept those written expressly for the violin alone, could be used without the accompaniment, since in certain parts. the melody is given to the accompanying instruments and the violin plays an accompanying part, such as arpeggi chords, sustained notes, etc. In cases like this it will be readily apparent that the composition would not make sense unless both the violin part and accompaniment were played. The standard violin concertos would be

impossible without accompaniment, since ment are so intimately related and woven surdity. The charm of unaccompanied for they have almost universally arranged for elaborate cadenzas for the violin alone in the concertos, which they have either composed themselves, or else indicated where they should be supplied by the performer, as was the custom in the earlier days of violin playing.

Much of the monotony of unaccom-

THE ETUDE

Getting the Most Out of an Hour

Some people get two or three times to conquer them. The student with a as much real value out of a dollar real talent for practicing, and getting the when they spend it as others, and in the most out of an hour, carefully tabulates same way, some students of the violin the passages which give him the most will get far more advancement out of trouble, allowing the easier parts to go an hour's practice than others. While altogether. He then sets out to master there is no royal road to violin playing, these difficult passages, reducing the and much work is necessary to establish speed to a tempo at which he can play a really first-class technic, yet there are them correctly, and gradually working many short cuts to proficiency, if the up the speed to that required in the student only knows how to avail himself composition. A passage may have to be of them. Thousands of students try to repeated hundreds of times before it i or them. Thousands of students try to repeated hundreds of times before it is master the violin without practicing any mastered, but the work is necessary if

technical exercises at all, and this, need- the composition is to be learned corless to say, is like jogging along in an rectly. It is said that a friend of Field, old wagon without springs, drawn by a the famous pianist, once surprised him lazy, spavined horse, compared with rid- at his practice with two pasteboard boxes ing in a limited express train, or a high- placed at opposite ends of the piano. One was full of beans and the other powered auto. The three most necessary purely tech- almost empty. On asking for an explana-

nical exercises in violin study are scales, tion, Field said to his friend: "I have set out to master this difficult cadenza arpeggi and the various bowings, and this morning. Every time I play it, these bowing can be combined with the scales and arpeggi, thus killing two birds with one stone. Every student of Sevcik's encyclopedic works on violin technic knows what a large proportion of the exercises is given to bowings, in fact

the Four Thousand Bowings of Sevcik are famous. Every conceivable variety 500 times? If the average violin student of bowing necessary for the execution of any passage in violin compositions. or orchestra violin parts is set forth with whether he has really learned it or not the greatest thoroughness, with the re-The violin student should devote a sult that the student who has mastered great portion of his practice to scales, arpeggi and bowings, for these are really completely the technical works of Sevlabor savers and short cuts to technical cik is prepared for anything. One of the hobbies of this great teacher excellence. No violinist can play really

is that students should "practice what well, or do rapid sight reading without a they cannot do," for why should time thoroughly well grounded technic, and an be spent on things which have already hour's hard practice of technic is worth fully three hours of practice on miscelbeen mastered? This is really the secret of getting the most out of an hour's laneous compositions. Of course it is

practice. The average student practices necessary to study the great compositions over the whole of a composition which of violin literature as well as technical he wishes to master a certain number works, but the point is that one cannot of times, going over the more difficult do justice to these works without a good passages possibly three or four times technic. One cannot fly without wings, when he comes to them, but failing really and technic furnishes the wings.

Violin Questions Answered

E. M. T_{-1} if is it true that you have dis-tructions of the loss art of multiplic the version of the loss of

1.9. E. S. J.—Mathhas Alsaid, fither, and her there there is a second second second second second to be active of 77 roles an index of the second second

C. C. C.-You ask, "what effect an ivory bridge has on a violin." and ask if I would advise its use. The only possible use of an

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take a bean from one box and put it in the other. There was 500 beans in the full box when I started. When the box is empty I will know that I have played the cadenza 500 times, and I think that this will be sufficient to master it." How many students practice a passage plays the same passage a dozen times it seems like a hundred, and he passes on

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pupping orchestra in course tool, which you could join. If am not familiar enough with the musical the of Cleveland to be able to direct you. Pell-high course of the second second to the rest of the second second second second second following the second second second second second following the second second second second second form your city directory.





WHEN school opened and Emily began her music lessons again she found the again. growled because Emily put the flags to flags." the left of the stem, in fact Emily persisted in doing every thing wrong, the said the astonished Emily.

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truth was she had never thought such trifles were important; so she decided that the Note-family should be reported.

Father Note

One fine day she went to make her hat turned upside down, and the Half complaints to Father Whole Note, who Rest is Pa-Pa's summer hat turned right lived in a large white house down the side up, so. Whole Rest objects if he road. Every stranger in Musicland does not hang down from the fourth knew the house because it was so big and line; to humor him let us always reround.

As Emily walked up to the door she Note draws the Whole Rest). The Quarsaw Father Whole Note playing with the ter Rest has various shapes, three in fact, smaller Notes, and they appeared to be and it is best for you to look these up having a very fine time until they spied and draw the one you like best, I will not ence of this master, Emily. At sight of her sour face they tell you the one I favor, though it does Emily was almost positive that she saw the other way." that saucy Thirty-second sticking out her

"Well," inquired Father Whole Note. "what brings you here, little girl?"

"It's about my music lesson." Emily this (Father Whole Note draws the rests to feel afraid, though Father in the sand). Deary me, how fast we can Whole Note smiled so broadly. "What about your lesson, little girl?"

"There are things about your old Nates right, why must they be different from epigram, "In the beginning there was I just early understand," snapped Emily, Rests?" and Emily pered into Father epigram, "In the beginning there was not provide the state of the state o Note's feet

"Ho-ho-ho!" laughed Father Whole just to be different." Note. "Old notes! you say-what about them, my dear child?"

Note said comfortingly, "Come, sit down fourth instead of a 'Semi-demi-semi- monic concert in Berlin and Wagner's by me; I will tell you all you wish to quaver?" know about us 'Old Notes,' as you so flatteringly called us,"

The Twin Brothers

He led Emily to the seat beside him. You see, dear child, you would have voices join in just when the orchestra different kinds of Notes, with seven us as the English do. For instance, insister Rests. Every girl and boy knows stead of two thirty-seconds make one semble me by having the same open head, semi-quaver." semble me by having the same open nead, seme-quaver. mediately rose and thousands of people, just found out what music study is not but the difference is this: they carry a "I guess I wont complain any more dressed in the national mourning, stood up hard work." That girl had had a revelaout the uncrease is this they buy the form and thank you Father Whole Note. I motionless, listening to the might wave tion of some sort. I have a faint idea

mily. Whole whole a non-server our source is seen and the regular conductor had less!" Midred went home and ton on "Dear me, that's easy," said Father around she saw the whole Note-family gone off for his vacation, and Nikisch mother and then something happend "Dear me, hars easy," sate patter around site saw us show the store starting goe of the instantian and starts in motor and then something nappone Whole Note, marking off a staff in the waving their flags and canes, nodding was to take his place. Suddenly a tele- Mildred worked. Worked alowly for Whole Note, marking off a start in the waving meet mags and closer more than a start in place building a tere. Mildred worked. Worked Morel that is right and to left, and ever gram came to summon the old conductor once and the lesson was so good that the sandy walk below. "Now took agove the their nears or right and to strain the strain to strain the one conductor once and the lesson was so good that we think and down goes Mister Half after, when Emily began complaining, from his rest, it was brief. "Orchestra was even surprised herself and we have third line and down goes Mister Han atter, when Emby eggin composing tion us test it was uter: Orenestra was even surprised herself and we have Note's cane on the left side; below the she remembered "Semi-demi-semi-quaver" refases to play under Nikisch. Too never had a poor lesson from that day b

I RECALL seeing Hans Richter, one of "The third in our family is the Quarter the great Wagnerian conductors, making Note-family even more grouchy than they Note, with closed head, a stem or, if you his way to the platform all smiles and Taunhäuser overture the musicians had been in June. There seemed to be like, a cane. These smaller members of lows. He steps up to the conductor's begged him with a storm of cheers and more Complaining Notes than ever be- the Note-family seem to need something stand and waves his baton here and there congratulations to continue the rehard fore. Some wanted their stems to go to lean upon, so they all have stems. as easily as though it were some toy. up and some wanted them to go down. Then come the Eighth Notes, with closed I hardly need to say that his memory has only the gratification of knowing that his and Emily never could remember which head, stem and a flag, see like this for years and years here a thing of won-was which when it came to stems. The (Father Whole Not draws an eighth der-he never once looks at a score. His Whole Rest said if Emily didn't write note). After that the others follow, each favorite text, and one he preached all the him under the fourth line he would fly carrying an extra flag the smaller they time and it is one we might all adopt, off the staff and she would never see him grow, until we have the One Hundred is what he calls "entoosum." Over and Then the Thirty-second Note and Twenty-eighth Notes flying five over he says that we do not need more music but more enthusiasm, and one "I never heard of that one before," catches the infection by watching Hans

Richter conduct. Another Wagnerian conductor who was

very kind and also very severe was Anton "The Whole and Half Rests are rather Seidl, who died in New York City some sixteen years ago. The wife of a first easy to recall when I tell you that the Whole Rest looks like Pa-Pa's summer violinist came to him one day and said "Mr. Seidl, my husband is always afraid of you," He smiled and answered, "They all say that. But I do nothing. I only look." But Anton Seidl's look conveyed more

than words. If twenty violins were playing in unison he could tell at once, member to place him so (Father Whole the one who had drawn a false note. player had need to be sure of himself who would perform with ease in the presseampered away in every direction and look something like the letter Z turned baton made him nervous. If the music

the other way." stand happened to be too high or too "I remember that one," Emily said, low it fretted him. He was a passionate lover of Bach's music and Liszt he knew "The 1/8, 1/16, 1/32, 1/64 and 1/128 by heart, rests fly flags to the left on a stem like

make them." "Why do Notes fly their stems to the ity.

"we make that one at school."

Pana's Haf

"Now child, I can not tell unless it is "I think there is a good deal to re-

member," said Emily falteringly. Emily was almost in tears. She felt "But Emily, dear, don't you think it's

"must I learn that too?"

this out slowly, away from the piano," "Away from the piano !" you exclaimwell the truth of the matter is this; you really don't know it unless you know it away from the piano, unless you can What Von Bülow Did think it out with no keyboard to promot Von Bulow's conducting was a revelation. No one could forget his personal-I have come to believe that some pupils He played upon the orchestra as think it is smartness to play fast, the always have such a triumphant look when they turn around to you at the end as if to say, "There-see that !" And for precision of his rhythm was unsurpassed.

sal and proved his mettle. After the

Tannhäuser overture the musicians

at once, and the old conductor had not

orchestra was composed of men of dis-

cernment but he had the still greater sat-

isfaction of learning that his confidence

had not been misplaced and that the

The Right Way to

Make Haste

Do you know, I really think the little

things are the biggest things. Every day

I say to the pupils "Play slowly-no more

slowly still," and on and on they trot

as fast as their fingers can gallop. It's

Slowly, that's the word you should hold

before your mind when you sit down to

practice. No one values this word more

than a great pianist-why?-he always

should play slowly. Later you will find

out for yourselves, some day you will

go down to the cities to take lessons of some "famous teacher" and the first

thing he will say to you is this. "Work

mercy's sake what was it they were do-

ing-jerking along to be sure, passing by

rests, jumping over expression marks;

no accent, no staccato, no thought of

tied notes, no thought of anything it

fact but "showing" the teacher how fast

Of course it is difficult to see why one

works slowly

they could play,

maddening-indeed it is, my dears

young conductor had scored a triumph.

Though von Bülow is supposed to have been very precise and definite in all that he did, he nevertheless could respond to impulse. The following is an account of a celebration given in commemoration of like crying aloud until Father Whole rather lucky that we can say One Sixty- Emperor William. It was at a Philhar-

Kaisermarsch was selected to conclude the "What's that?" said Emily in dismay, program. "Bülow," we are told, "was standing before his orchestra like a field "No, dear, we are not English, that is marshal and conducted with passionate the English name for one sixty-fourth, ardor. Suddenly at the point where the

"First try to remember there are seven much more to complain of if you said sustains an organ point, he turned round to the audience and with a slight movement of his baton, but in reality far more sister Rests. Every girl and boy knows stead of two innty-securits have been with the irresistible power of his eye, he the word 'slow' means." I was made the audience rise. It was the work surprised the other day when one of my twin brothers are half notes. They re- demi-semi-quavers make one semi-demi- of a moment; the whole audience im-

draws two Hall Notes with stems), you believe 1 like you petter in American. Of Sound that rushes over them. What brought it about-in despair on will notice that they carry their canes up Emily picked up her music-roll and Arhur Nkisch entered the ranks of the day I had leaned back hopelesly and down as they are placed on the start." started for the gate, vertor source portions conductors of cormany in a said, "Mildred, I don't believe i can two "That's what I can't understand," cried it has a merry shout from Falter somewhat peculiar and discorraging way, teach you to play the plano, it is here

It such easy a merity and the part of the second state of the regular conductor had less!" Mildred went home and told her young." The affair was arranged finally this.

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to THE ETUDE for 25 Cents The dephase of the second the nights of the second the nights of the second had must be the second had be the second had must be the second had must be the second had must be the sec In these days of "preparedness" let 1st of September, when the new season is that there are so many pupils whose in bas herm some 'won' houdred' fort which and the source of the source transit it is necessary to keep alive during has accumulated and here nacked away in the source result is in the source months which there nacked away in the source months and there are so many pupils whose in bas herm some 'won' houdred' fort which one prepares one gets.' 1914, to June, 1915), and are suitable for the summer months and the receiving of the source months which and the receiving the receiving the source months which and the receiving the source months which will be for the source provide which will be for the

hearty response.

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Country is better than at any date since the beginning of the European War, and activities are not confined to export lines. Domestic business is steadily increasing in volume, and while the estimated billion and one-half favorable foreign Trade Balance to be created this year means much to the business fabric, it amounts, after all, even if it reaches that enormous sum, to less than \$15.00 per capita for the year to the people of this country, which is less than five cents per day per capita. This as a single factor is a very important one, but the people of this country could not enjoy prosperity on that item alone. Domestic business of many times that amount is being handled and those manu facturers and merchants who are carefully nursing the home trade are building most securely and most permanently.

Third Etude Prize Contest

The third ETUDE Prize Competition closed July 1st, and it is our intention to announce the awards in the September number of THE ETUDE. The judges are now busily engaged in their task; very nearly 1400 separate manuscripts have heen submitted. This is a very large num-ber to assort and to sift, but none will be

ficult-in fact, all kinds will be found in

.20 .15 .15 of the season. All new music not desired can he put with the general package to be returned at the end of the season, June .30 or July. .40 new music during the next season. We send piano or vocal every month, as above, and pipe organ, violin and piano, and .15 octavo music, three or four times a year. Any or all of the above will he sent to .20 .20 any of our patrons who desire them. .12 An August Musical 1.25 .20 History Class

per Stady Pieces in All the Major and Minor Keys-Carl Köelling..... Technical Studies for the Violin, Vol. I-H. Schradieck..... .60 Music Supplies for Fall Teaching Should be Ordered Early

.20 Whether the teacher wishes to place a piles or prefers to obtain a miscellaneous data and ages, it has been very largely used in piles or prefers to obtain a miscellaneous data and ages, it has been very largely used in classes of musical young folks. The author, asortment from which to select and use James Francis Cooke, taught history to whatever proves suitable and return the many such classes, as well as adults, and

the close of the approaching season, the ins book characes of principles character that be considered and the sensible course is to a when the schools are closed, the whole subvance of the actual opening of the season's ject may be intelligently covered in four work. Every teacher who is in the habit or six weeks. Why not start a class? No of giving personal attention to the supplying of pupils with music almost invariably begins work in September with a fairly definite idea of the number of pupils to be

with a reduction on the cost of trans-

THE ETUDE

609

tion

Immediately after the publication of THE ETUDE in 1883, as a natural conse-

and excellent in quality, and a dozen or so of such teaching pieces will without doubt common good and for the good of the profession. be of service to every teacher having any it could be done profitably. From Latest Further than the above, to supply the Trade Reports This summer new music is merely a con-

publications of the world, of all publishers, tinuation of our system of sending from sible

word "promptly" than those who have not tried this mail order buying system know. There are few houses in the country today who make any pretense of carrying a stock on hand that would supply all the needs of the teacher with even the smallest class. The result is that no matter where you order, if you want something especially it will come from one of the two or three

And we can say that our stock is no less in importance than that of any other store in this country. It is surprising the distance that the mail will cover in 24 hours. An order

plied by us, dropped in your post office, ordering a piece of music, or ordering a large package by express, will be returned to you filled in quicker time than if you live in Philadelphia, and wait for a chance certain date receives instant attention. Perhaps the most opportune advice that might be given would be to say to our

ply mention the desired date of delivery and the package will not be delivered be-

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before September 1st.

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play slowly." "Jean doesn't know what the word 'slow' means." I was much worst pupils came in and said this: "I've

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By the time this Issue reaches our sub-scribers the Bach number of this series will ic in the hands of the advance subscribers. The work is now in the hindery, and we expect it will be ready for delivery in a few days. Therefore, the special offer on However, the rest of the set can be pur-chased as a whole, and it will include Bach. There are six numbers in this series of children's books, including the follow ng: Mendelssohn, Schumann, Schubert, Mozart, Bach and Haydn.

This volume is something unique in the way of a child's book. First of all, it gives directions and material for the child to make his own book, even up to the hinding for which full directions are furnished When the child has finished his or her book its name is signed as the author. Every thing is done in the most simple and clear manner. Children have lately taken a wonderful interest in this line of work, and this is the only adaptation of what is going on all over this country in another line. The price for the entire set will be 40 cents, which will include the Bach blography, or 10 cents each for the separate five unpublished books.

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By Chas, W. Landon

Summer



What a Famous Contest Revealed

612

THE National Federation of Women's Musical Clubs held a series of contests during spring, the object being to stimulate American-taught young musicians to their best endeavor. The winners were determined by a process of elimination, contests being held first in the various States, and those successful in these had a further opportunity in a given center for a number of States, the successful contestants in these to have the privilege of playing at the Biennial at Los Angeles in June. Candidates from nine States met in Chicago on April 20, at which it was my pleasure to act as one of the judges. A great deal of fine talent came to light on this occasion, some of the playing being far above the average. Two or three things of general interest in the making of pianists were impressed upon me by the playing I heard, points which I have observed for years, and which should be considered by all teachers more than is done at present excepting, of course, by the very best.

First, how few players imbue their music with the spirit which giveth life! In music the spirit which monotonous waste, a dreary desert of level sound, with nothing but occasional crescendo and decrescendo to relieve the uniformity. The undulations of the western desert contribute nothing towards an upspringing life, neither does the gradual rise and fall of sound in a passage of music give the desired vitality. Something is lacking, and it is that which causes people to remark in regard to hosts of technically well-trained pianists that their playing is skillful but uninteresting. One person will play a given piece through and leave you completely unmoved. Another will start to play the same piece, and before proceeding a half dozen measures you will start up with your nerves all tingling with new life. You find you are vibrating with the music because there is something to vibrate with. With the second player there is a steady throb, strong here, light there, no matter how pianissimo the lifegiving accent, a constant stirring of the emotions with the energy of the music. With many players accent is incompatible with pianissimo, just as multitudes of singers cannot sing pianissimo without dragging the may be found in Beethoven's Opus 81. tempo. Soft and slow seems to be one and the same to them. I have seen many pianists of long training and great facility of technique express great surprise when asked to accent a pianissimo passage, Do teachers, as a rule, take enough pains to make

their pupils realize the importance of accent; indeed do they realize in themselves? I do not mean simply training them to accent their scales when practicing. This is, of course, most important, but is only a beginning. From the very beginning students should be taught the importance of accent, and teachers should see that they observe it in every measure. They can be taught to make it a second nature in their playing, and it can be brought to such a point that they will not need to be constantly coached in regard to it. If a player aspires to a high place in the art, it seems strange to hear him or her playing the following five notes as they look on the paper:



All exactly alike, so that one could not possibly teil where to begin to count, which note of the five should

it is very usual. There are many ways in which these five notes could be made into measures. And yet supposedly good players do not indicate in the language of music just what these five notes may mean. Notes in melody are treated in the same way, the following, for example

No. 2.

The contour of this passage from Beethoven is some help to the listener in instantly forming an intelligible musical sentence out of it, but even at that, as often played, no one would realize that bar lines should be drawn after every other note, beginning after the second. There are many melody passages, however, which do not assume form for the listener when played in dead-level monotony, and in such cases he has no giveth life is ACCENT. Without it all is but a clue whatever to the meaning. Even a passage with every note marked sforzato, as in the following, again from Beethoven, should be played with emphasis proportional to the place of each note in the measure, and not hammered out every one precisely alike as one often hears them.



The ebb and flow of rhythm is one of the most essential factors in music if it is to be made interesting or emotionally inspiring. What does the following passage mean if the rise and fall of the rhythm is not indicated, as is often the case, the music flowing impassively along, calm as a canal current that is unnoticeable. The context of the following beginning



Directly in line with this is the treatment often given to melodies with an accompaniment either entire or in part in the same hand. If the player succeeds in hammering out the melody so that every note sounds louder than the accompaniment he exhibits the utmost satisfaction that he has accomplished a great feat, and that nothing more remains to be done. As a matter of fact, he has just arrived at the point where he can begin to learn to play it correctly. The melody must be played distinctly with a subdued accompaniment, to be sure. But it also must be played as if the fingers playing the melody had nothing to do but interpret that melody with every possible finesse. It must be made to sing, be the first count of the measure, where among them a and each note correctly proportioned to its next ad-

bar line could be drawn. This is not unusual. Rather joining notes. I have heard players who could render the melody of Chopin's Second Nocturne very charmingly, but who would hammer out the melody of his First Etude, with never a thought that it might be made to sing most beautifully, and every nuance carefully observed.

Players of fine technique who suspect that their playing is not as much appreciated as that of some of their competitors, would better think these things over very carefully, and see if their trouble does not lie in these very points. I have noted so many failures that were entirely due to this that it will be a good plan for you to take a thorough account of stock. If you have been for years neglecting that which gives life to music. you will doubtless find it hard to discover by yourself just where you stand, but you can do a great deal if you study your playing carefully. Look at your music phrase by phrase and make up your mind just how it ought to sound, especially as to rhythm and accents and then play and carefully note the result. You may surprise yourself by observing many things you never noticed before. Teachers should take this point into consideration, and train their pupils carefully year in and year out to observe all accents of every kind, not alone those which are marked in the music, but metrical accents as well, which are supposed to be well understood by every player, and yet omitted by so many.

The Pause

"1. What time value has a hold? I have head that it should have the value of one note of the measure 10, should be an interval of the should be "2. In Bach's Too Jard Incention, No. SIII, measure 15, should the A in the treble be natural of fatted? I may editon it is natural, but A is fatted in the bass, and it seems as if the pattern ought to correspond to the other three measures."

1. I think, if you will read over the second sentence of your first question carefully, you will be puzzled to determine its meaning, and will conclude that it can therefore be no explanation, even though you may have heard it given as such. What kind of a note should your "one note of a measure" be? Should it be a quarter, half or sixteenth? A hold has no fixed time value, but its length has to be determined by experience and trained taste. I have often heard it stated that a hold should add one-half to the value of the note over which it may be placed. This also has little meaning, and can hardly be said to be a working basis on which to explain a hold to your pupils. A part of musical training should be the development of judgment in all such matters. The hold, or pause, is one of the most striking effects in music, when employed with good taste. Breathing places for the attention, so to speak. The effect of many pieces is very much lessened by the little care taken to mind the pauses.

2. The note is correctly written as in your edition. A sequential passage does not always demand that each repetition of the pattern must correspond exactly as to the size of the component intervals. One repetition may have a minor third, another a major third. Even though you may not be a student of harmony. I think that if the chords of the 14th and 15th measures be written out, simply, you will perceive that the passage is correct as Bach has it. Placing the A flat of the bass in the treble in the second measure does not change the harmonic structure of the passage, but will indicate where it would come were it used in the treble.



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cmd of the two, stym, --E, E, C.
A. It means "Im place," and algebra that we want the second of the second seco Q. What is the meaning of the ballet title by Chaminade Pas des Amphores?-F.T. Q. What is the significance of what people call "tradition" in connection of what people

A. An Amphora (French, "Amphores") is a two-handled vase, in which they used to put perfumes, oils, and even sometimes the remains of the dead. The Pas des Amphores is a dance by a ballet carrying these ancient vessels.

Q. In at is the significance of what people comparison of the significance of what people comparison of the significance of the significance authoritatice are these traditions? Where can one learn about the traditions? Are they all recorded in special editions or is one obliged to go to an oratorio singer and work as an apprentice for years before they can be acquired 1-0. L. L. Q. Why is syncopation or "ragtime" so difficult to master? I have known profes-sional musicians who could play Bethoven, Chopin and Schwann, but who could not play a simple piece of ragtime.-E. G. R.

a capacitor - 0. E. L.
A. Tradition is generally used in space of the space of

6. What composers stoud you addee me. To study to improve my underskanding of all authority, yet I em give definite police particular the state of the state o

9. That is believed to be the largered and the order of the order of the largered and the order of the larger of the largered and the order of the larger of the largered and the order of the larger of th Q. What does a rest directly over or under Q. What is believed to be the largest and note mean f-L. E. B. finest music hall in the world f-E. C. T.



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Some Pupils We Meet By Ernst von Musselman

MEETING the many varied and exacting demands of a class of pupils, and applying the necessary means for correcting their defects, may be compared to making chemical tests; the instructor uses as reagents his powers of discernment and discrimination, and applies the various ways and means known to modern pedagogy for securing the desired results. But even though all be reduced to the minute accuracy of a pathological test, despite all the skill that one may display in probing into the causes for a pupil's lack of response to your methods, the student's progress may still remain an unsolved problem even though you may have exhausted all of your resources and are entirely at a

Musical instruction is not the blind groping in the dark that the average person may believe; there must be a basis to work from, a basis to work with. There must be a definite end in view with each pupil, and if given a fair chance to use every jota of your skill, you will succeed in bringing that end about if you have the proper material to work upon. You may realize the impossibility of some pupils, and you may even honestly make that fact known, only to have the matter com-plicated by the refusal of a too fond parent to coincide with your view of the case. As you enter into almost daily association with your class, and your class' relatives, and those relatives' friends, you will taste of an nature in all its divers phases so that you may well feel appalled at having undertaken to meet the demands of such varied ideas as to just what constitutes successful pedagogy.

The Impossible Pupil

It is folly to believe that thorough musicianship can be implanted in sterile soil. You, as an instructor, probably realize this fact, but a hopeful parent is very apt to overlook it. If certain parents are desirous of furnishing their children with a musical education for the sake of whatever of accomplishment it may provide, it is certainly your duty to cultivate such patronage; if, however, you are asked specifically to develop such pupils into something more pretentious regardless of the amount of adaptability shown, then indeed is your

Looking at one's classes from a purely business point of view it is necessary to have a clientele such as will enable you to afford the necessities if not the luxuries, of life. Then, there will also be your professional pride to consider, in which it will ever be your desire to produce brilliant, representative pupils so that some credit may be gained as the result of your efforts. And while the aesthetic part of your nature may occasionally struggle for supremacy over the practical, it is well to bear in mind that one must perforce live, and that only the favored few can hope for all-artist classes. In this, then, your duty to yourself is apparent. vevertheless, however practical you may be, and desirous of an ever-increasing clientele, there will surely come to you, at some time, one with whom you can do absolutely nothing. In such a case as this, when you have exhausted your last resource and failed, the only thing you can do is to admit your defeat. Such a course is then necessary for the sake of the dignity of

The Ambitionless Pupil

How often do we see them-bright, intelligent pupils, yet entirely devoid of that ambitious spirit so necessary to stir them to actual accomplishment. They remind one of the crisp, brown leaves that lie scattered about the forest in autumn, waiting only for the first stirring breeze to arouse them from their inertness. In much the same manner is it dependent upon you to arouse the dormant faculties of inert pupils. Instead of smothering them beneath the folds of dry, pedantic routine, waft them some soft, stirring draught such as will serve to awaken their interest in life. It may require only a seat at the opera or a friendly competition in class, yet the opportunity will in some manner present itself for you to stimulate them, and the renewed vitality that such an interest will place in your classes should be sufficient to warrant your efforts in that direction. Incidentally, it may be some incentive for you to remember that interested pupils are the advance-agents of future acquisitions to your classes.

The Self-satisfied Punil Obnoxious egotism, vanity, over-estimated ability-

one or more of such symptoms mark the presence of one who is filled with gratification over his own fitness. Quite often such pupils believe themselves to have reached the zenith of all possible advancement when in reality their actual ability can only attain the commonplace under forced draught. They may believe themselves to be past-masters at their tender years, but little do they realize that minds very much wiser than theirs have gone on and on in their quest for knowledge and finally, in the wintry years of their lives, have discovered that a lifetime is none too long. Such pupils may not hesitate in valuing their opinion over yours, even though you may have spent years in gaining your experience. They may patronizingly accept your tutelage, but it is often such a monopoly of clashing opinions that not infrequently is the general class advancement retarded. Such is the deportment of a pupil who is so pleased with his own knowledge that he will accept none from superior wisdom; such are those who would have us believe their knowledge supreme, their fitness complete. Pupils, like these, cannot fail to be a menace to anyone's classes. They not only retard the progress of others, but if you allow your opinions to be attacked and questioned, you may lose much of your class' respect and confidence.

The Dissatisfied Pupil

If the dissatisfaction, as exhibited by a pupil who has found a grievance against each and every instructor. were confined solely to himself, perhaps little harm would result. But always must the pessimist spread his spirit of dissatisfaction. Gradually the infection extends until it involves some of your other pupils. To you it seems like a veritable contagion of the air. In innocence, you may even wonder what has gone amiss. Ultimately, you realize the far-reaching power of a student's dissatisfaction when his parents make you the centralized figure of a sort of court-martial in which your ability as an instructor is questioned. And what must you do? Nothing !---unless it is to assert yourself and your position in no less emphatic manner! Make your defense plain and decisive. If t is necessary for you to substantiate your assertions. and if possible, call in another instructor for consultation; we cannot see why such a consultation is not just as possible between instructors as between diagnosticians. Assure yourself of one fact, however, that such conditions, if allowed to run on will continue to spread until harm can result for you. Therefore, the time to assert yourself is when the matter has reached just such a climax.

The Serious Pupil

And now we come upon that ever reliable source of genuine pleasure and delight to any instructor-the serious student. You feel immeasurably drawn toward such a pupil. You feel an irrestible desire to extend occasional extra help to the one seeking knowledge so And as the days come and go, there are the eagerly. usual trials and tribulations that beset any teacher, but always, as a sort of compensating balm to your tired and jaded brain, will the serious pupil appeal to you and make you feel that after all pedagogic life is worth one's while. In this respect, a serious student is a most valuable asset to any teacher

When you have such pupils come to you, pupils giving every evidence of that quiet seriousness which betokens intense desire to learn, you commit a wrong if you do not throw a bit of extra help their way as an occasional reward. Consequently for every reason that is of personal importance to you, there should be every bit of encouragement and help extended to the one who is taking a serious view of his musical studies, even though that help may entail an occasional inconvenience upon you. The results may be such that, in the many years hence, when you are old, and withered, and gray, you may be able to point out happily to your grandchildren that So-and-So was once a pupil of yours.

THE artwork which through all ages must be considered the most complete is the drama; because in the drama the highest and deepest artistic purposes can be given the proper expression .- RICHARD WAGNER

The Aim of Productive Practice

By Mme, A. Pupin

WHEN students of the piano sit down to their daily task of mastering the difficulties of technique they should not only know the aim or aims of each exer cise, but they should seek to attain each in the shortest quickest and easiest way possible. The shortest way is by method, by some law: the quickest way is he having a system of practice.

The right way is the easiest way. There have here singers-even opera singers-who were willing to learn their songs' and rôles by note rather than undertake the difficulties of learning to sing by note: they believed those difficulties to be insuperable.

In fact, anyone can learn, in one afternoon, all the notes that can be written on the two staves, while it is possible that any singer could learn to read at sight. in one week at least, all the notes in the range of her voice.

The right way is always the easiest way. I know for I once had to teach a prima-donna who could not read notes, to sing a song, and it was the hardest work I ever did.

When we say, "try to attain your object in the easiest way," there are several things to be considered : Firstly, the difference between the ways of teaching sixty of more years ago and the methods of to-day.

Then the student was required to learn all of the exercises of Czerny, Cramer, Clementi, et al. These exercises were practiced as rapidly as possible, and were, as might be supposed, imperfectly played, but it was then believed if you practiced a thing (wrong) long enough it would come out right some time. So volumes of exercises were practiced, year after year to bring the hands in playing condition. Of course, this forcing the fingers up to speed was an immense strain on the muscles, and I have seen, in Germany the effects in the condition of the hands of students who had practiced seven hours a day for seven years. Their fingers were all gnarled and twisted around each other, and their hands were perfectly useless.

Seeing Things in a Different Light

We look at things in a different light to-day. Czemy wrote exercises in every key and on every figure that he thought might be used in a piece. We do not practice so many exercises. We take from a piece the passage we wish to execute perfectly and give to it the practice formerly wasted on Czerny's nine hundred and ninety-nine studies. He made his studies so harmonious and so melodious that the students might enjoy practicing them. Giving attention to the sounds, the attention was deflected from the execution, which was the real object of the exercise.

Nor do we to-day force our speed, but begin all exercises in a slow rate of speed and work up to higher rates without taxing the muscles, and instead of being satisfied with imperfect practice, we have everything played right from the beginning.

The practice of many technical exercises is found to be unnecessary, for the principle of ten finger exercises may be found in one of the ten, and the practice that would be divided among the ten may be given to

We do not any longer overstrain the muscles by practicing sustained finger exercises. When one or two fingers are holding down keys, while the other fugers are playing a part, we do not press those keys with all the force we have, from fingers to shoulder, and force the other fingers to do impossible, or painful things. which may result in permanent injury. We tell the pupils to do the thing in the easiest way, show them that you can press the finger tip with sufficient force to hold the key down. When this is done with mental, instead of physical force, there is a great difference. There are some persons who will grasp a pen, or a spoon, so that one could not pull it away from them They do not know that they are so tenacious and wasteful of energy. When they recognize it, and are told to do things in an easier way, they are surprised that they do not get tired, as they used to do. So with piano students. Suggest to them to do things in an easier way. Show them, by playing the passage, how easily it can be done. If they have to practice sustained finger exercises, how they can press the keys with mental determination, without straining the muscles; and how by continued practice in an easy way, the other fingers will gain in independence and flexibility.

THE ETUDE

An Innovation in Piano Actions

MUSICAL artists of note are earnestly ripple a scale ppp and prestissime from discussing the invention of a new form the highest note to the lowest with exof nianoforte action which promises to be actly the same touch, with consummate of great interest to all those who are ease, and never miss, or half miss, devoted to the instrument. THE ETUDE a single note; and this without varying inderstands that this action is not to be the tone in the slightest degree. How controlled by any one firm of manufac- many can do this on an ordinary keyturers but may be used by many in the board, where even two successive notes future. For this reason and for the will often vary in weight, and where reason that a discussion of the invention treble and bass and white and black notes has been given in the London Musical vary considerably? In playing a scale in Times, which has examined into the contrary movement, for instance the worthiness of the new action, THE ETUDE feeling is delightful; as you go up in the breaks its rule and presents the follow- treble and down in the bass, and vice ing extract from the Musical Times, as versa, no alteration of touch is necesthe instrument in question cannot be con- sary-resistance is the same in either sidered proprietory in the ordinary sense. direction. One might think that the arrangement

which on an ordinary keyboard sounds

The Clutsam Cradle Keyboard would destroy the forte tone; but such Considerable interest is being aroused is not the case. It remains as full as in musical-and especially pianistic-cir- ever, the bass notes especially being much

des by a new invention, styled "The purer. A chord such as: Clutsam cradle keyboard." As a good deal of misconception is caused by the term "cradle"-some even imagining that the keyboard rocks up and down while one plays !-- a brief description of the system will doubtless be welcomed,

In the ordinary keyboard, as in every- ouite harsh by reason of the numerous day use, and which has not been mater- discordant overtones engendered by each ially altered for something like two cen- of the three notes, C, E, G, now sounds turies, the keys are pivoted on a fixed decidedly purer in tone-quality. The fulcrum, on what is usually called a reason may possibly be that with the "see-saw" principle. To ensure the re- "cradles" the hammers strike and leave ouired touch little wads of lead are in- the strings with far greater rapidity than serted in the keys, and the aggregate under ordinary conditions; this effect weight required upon a single keyboard, ensures, too, a very perfect "repetition." in order to secure a quasi-equalization, The writer has tested pianofortes thus varies from some five to nine pounds. fitted both privately and in the concert Naturally, this addition of lead must to a hall, and in either case they left nothing certain extent destroy the perfect elas- to be desired. The celebrated Russian ticity of the key. What does the "cradle" pianist, M. Benno Moiseivitsch, uses a do? First of all, every one of these Pleyel grand fitted with "cradles," and leaden weights is taken out of the keys; the system (the inventor of which is Mr. then tiny wooden cradles (pieces of wood, Frederick Clutsam) has received the scientifically curved) are substituted for highest encomiums from, among others, the old fixed centre and placed under all Percy Grainger, Ernst von Dohnanyi, and the keys. These cradles rest on a piece Busoni. The invention, which can be of felt on the flat middle rail. There is fitted to a pianoforte by any maker, has nothing which can possibly wear out or one drawback. If one were habitually to get disorganized, as often happens with practice on cradle keys one would be somewhat handicapped when having to new inventions.

What is the advantage, one may natur- play on the "fixed-fulcrum keys." ally ask? This: every key, black and being sufficiently prepared for the more white, from the highest treble note to the heavily weighted touch, fatigue would deepest bass note, has exactly the same sooner be felt; for practicing to ensure weight or resistance. There is no neces- endurance is almost unnecessary with the sity, therefore, constantly to be testing cradle action. On the other hand, no "key-resistance," when every key resists difficulty is experienced in changing over to exactly the same degree as its fellow. from the old to the new system; one is The effect in playing is extraordinary; at home at once, and playing becomes, it must be tested to be believed, for mere instantly and naturally, more easily perwords can hardly describe it. One can fect both in touch and tone.

Some Don'ts That Mothers Should Read

By Mrs. H. B. Hudson

Don't make the child's practice a pun- come, and she'll be angry if you keep ishment for misconduct, unless you wish her waiting." him to hate both music and lessons. Don't be disconcerted if the teacher Don't have the piano in the darkest smiles or occasionally tells a story to corner of a dark room. make the lesson interesting. Don't have the shades down and the Don't tell her you learned all the scales, lace curtains closely drawn, making the major and minor, at the very start (and room seem gloomy. never got beyond them) and you want Don't change teachers every time you your child to do the same. hear of another one. Don't condemn up-to-date books, ideas

Don't keep the teacher waiting while and methods, because you and your you dust the piano. grandmother never heard of such things. Don't announce her arrival by loudly and the good old-fashioned way is good calling, "hurry up, the music teacher has enough.







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IT is exceptional for an American be have been accelering works, published, as there is the conclusion of the second second second lawyers, Adolph M. Fooreier, of Hitsmey, has just issued his *Footical March*, Oga 32 These works have here, and making with the second second second second second the control of the second second second the control of the second second second works. by Spanish composers are few and en, and it is interesting to know Metropolitan Opera Company is in-oproduce Gouescas, an opera by Franados. The composer, who is a a may possibly be present at the result of the composer.

Opera Academy" which is being y Henry Russell for the purpose of fudents for opera, more especially b opera, has been endorsed by the ethe best strik, which undertakes e the best strik, which undertakes making their debut in the French works. This literes days' convention of the Ner-York State Music Teachers' Association can be applied to the second state of the Neapling at the second state of the were made. The conferences, concerts and of unusual bioleconic gate the convention are prominent music reachers in the State freed than for the Association that Preder-tricition that and the second that the production of the Association that Preder-tricition of the Association that Preder-tricition of the Association that Preder-productify combined with his latter to the Association of the State State of the productify anong his covertex, have the Association of the Association of the Association of the teacher of the Association of the Association of the Association of the teacher of the Association of the Associat

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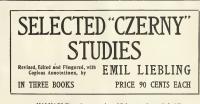
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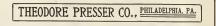
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en-nir performance of Wagner's was recently given at Harvard n Boston. The Metropullan Opera-chestra augmented with leat play-engaged under Alfred Hertz, is in the performance included hauman-Heink, Alma Gluck, Goritz uce Whitehill. t-reel photo-play, based on Auber's e Dumb Girl of Portict, has been Chicago and affords an opportunity t Anna Pavlova to "movie" audi-be work is to be given with full and vocai effects. According to reports John McCormack during the last season gave ninety concerts in twenty-seven states had three provinces of Canada and traveled more than 30,000 miles, The gross receipts of the tour are said to approximate \$375,000. **"ROUTE MARCHIN"**

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By Mrs. S. Bristow

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shalt try to see the real good in them. 5. Thou shalt not play with long and 10. Thou shall diligently keep these

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Richard Strauss and the Kaiser

ALFRED KALISCH, in his introduction to Ernest Newman's interesting little biography of Richard Strauss, tells us that Strauss is "modern in all his artistic tastes, as the pictures on his walls testify This love of all that is new and of this century is part and parcel of himself, and is not a mere accidental accretion, as some would have us believe. He is a convinced believer in the Ubermensch, and respects all who, though they may be his opponents, display the qualities denoted by this word. Hence his admiration for the German Emperor, who is, intellectually and artistically, at the opposite pole, and though they can never agree on any musical tonic.

"The relationship between the two is well characterized by an anecdote which may be given here for the sake of completeness, though it is very familiar. After a performance of an opera of Gluck the Emperor asked Strauss whether he did not think such music vastly superior to modern music-drama. When he said he could hardly be expected to agree to such sentiments, the Emperor turned to the rest of the company and said, 'See what a snake I have been warming in my bosom!' After that Strauss was for some time known in Berlin as the 'Hofbusen-schlange' (i, e., Court Bosom Snake'').

How Vincent D'Indy Became a Pupil of César Franck

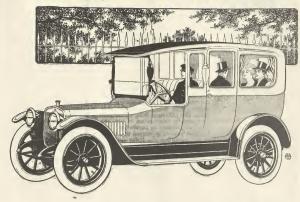
No musician in France to-day is actuated by higher ideals than Vincent d'Indy. who has had a marked influence on the music of his generation. As one of the disciples of César Franck he is a living example of that deep-laid sincerity. In his admirable biography of Franck, d'Indy relates how he became a pupil of the great Belgian. The incident is quoted in the book as an instance of Franck's candidness and deep concern for the welfare of his art. It is also a fair example of d'Indy's own humility of splrit : "After I had played him a movement of my quartet (which I fondly imagined to

be of such a nature as to win his approbation), he was sllent for a moment; then, turning to me with a melancholy air, he spoke the words which I have never been able to forget, since they had a decisive action upon my life. 'There are some good things in it! it shows spirit and a certain instinct for dialog between the parts; the ideas would not be badbut-that is not enough; the work is not finished-In fact, you really know wolking whatsoever.' Seeing that I was dreadfully mortified by this opinion, for which I was not at all prepared, he went on to explain his reasons, and wound up by saying: 'Come to see me if you want us to work together. I could teach you composition."

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Be honest. When a pupil asks your showed a happy faculty for teaching them. opinion as to her true musical ability, tell Instead of oppressing them by the excess By BUCENE F. MARKS The second second

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